Remembering

David Shneer

Family man, LGBT activist, scholar, teacher, mentor, author, journalist, essayist, lecturer, blogger, performer, musician, community builder and mensch

Jim Shneer

Palos Verdes Historical Press

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Introduction

Our beloved son David passed away in November of 2020 at the age of 48. David was truly a Renaissance man in the number of dimensions his life took. He was a family man, an eminent scholar, mentor, author, journalist, activist, art curator, linguist, singer and musician. This small book is my attempt to capture as many of these dimensions as I could mostly using his words and the words of the people who knew him, appreciated him for both what he did and who he was, and loved him. The book consists of five parts; a brief biographical sketch of his life growing up; a summary of his professional accomplishments, derived mostly from his own curriculum vitae and his web site; a summary of the services held in his memory; some of the eulogies which were spoken at his funeral services in Denver and at his interment in Rancho Palos Verdes, California; and some of the obituaries which appeared in publications in the United States and elsewhere.

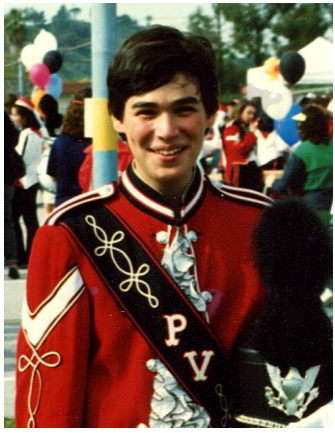
Jim Shneer

Palos Verdes California

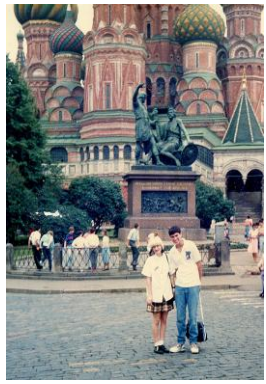
Biographical Sketch

This biographical sketch is an expanded and adapted version of the eulogy I delivered at both services.

David grew up on the Palos Verdes Peninsula, California, with his younger brother Rob, three cats, and one dog, along with his double bass, piano, clarinet and trumpet. He attended Palos Verdes High School where he was President of the National Honor Society and the Math Team. He was Secretary of Conferences for the Model United Nations, Vice-President of the marching band, assistant drum major, principal clarinet of the orchestra, and a member of the jazz ensemble.



In 1990, between his junior and senior year, David participated in the People to People Friendship Caravan. This experience provided him with the opportunity to join other American teenagers on a three week tour of th Soviet Union. This trip, along with the fact that his family roots on both sides were from Czaris Russia, were two of the factors which steered him away from math and science and into his life-long immersion in Eastern European cultur and language.



A friend with David in Moscow

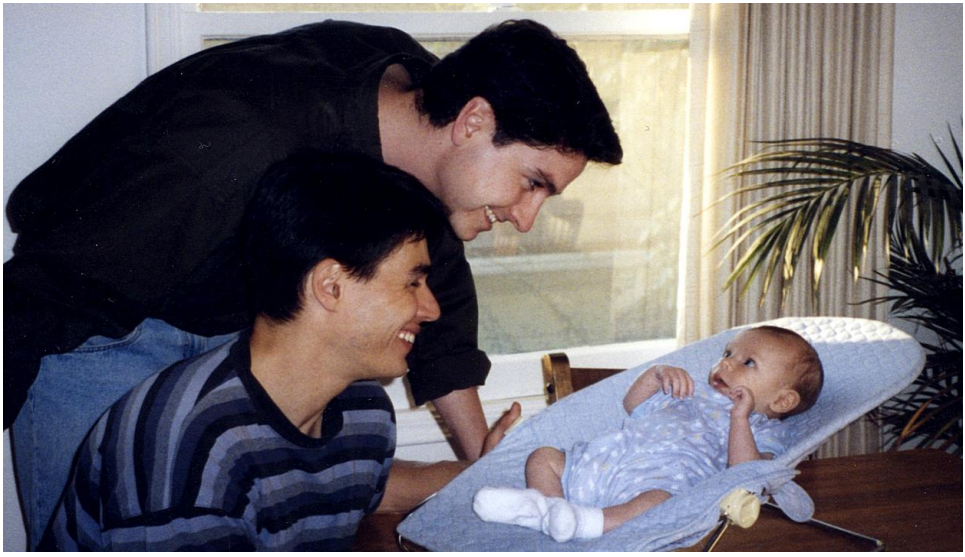
He attended the University of California at Berkeley on a Merit Scholarship and it was during his first year there that he came out to his family as being gay. In the summer of 1994, he spent two months in northwest Germany as one of several Berkeley students writing for the *Berkeley Guide to Germany and Austria*, one of many volumes in a short-lived travel guidebook series written by UC Berkeley students. It was through this job with the Berkeley Guides that he met his future husband, Gregg Drinkwater, a co-writer of the guide to Germany. At our 25th anniversary party in 1994, David announced that he had met the love of his life. When our friend Jerry asked him what her name was, David replied "so what make makes you think it's a she?"

Rob (David's brother), David, Jim and Diane at their 25th anniversary celebration

He married Gregg in a Jewish wedding ceremony in June 1996 at the redwood grove of the UC Berkeley Botanical Garden, officiated by Cantor Sam Radwine, of our home congregation in Palos Verdes.

Wedding in Berkeley

During David's pursuit of his doctorate at Berkeley, he served for four years as the Director of Education at Congregation Sha'ar Zahav in San Francisco, one of the first gay and lesbian synagogues in the country. In 1997. a SF Bay Area lesbian couple, Kathy Simon and Inbal Kashtan z''l, asked David to be the father of their child. In 1998, our grandson Yannai Simon Kashtan was born.



Gregg, David and Yannai

Until he entered college Yannai lived with his mothers in Oakland and was home-schooled. He graduated from Pomona College in May of 2020 as its first

ever Knight-Hennessy Scholar at Stanford University where he has embarked on a Phd program in chemistry.

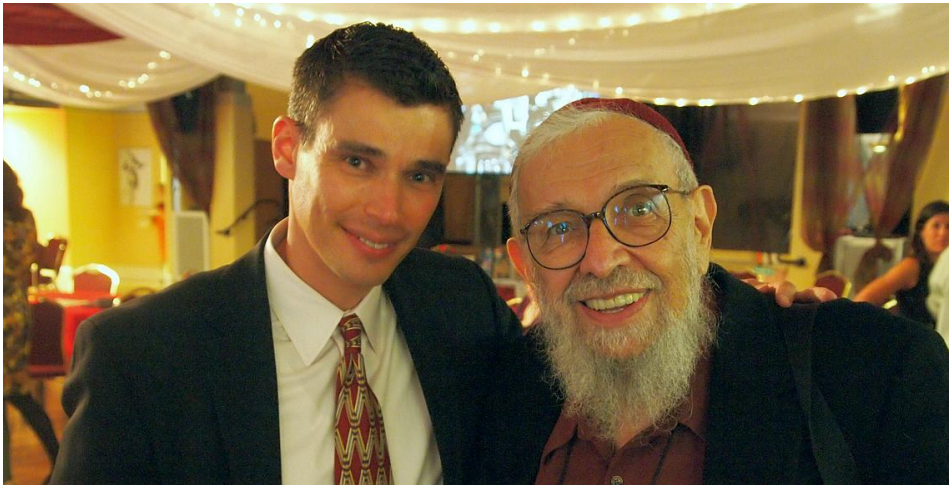
David received his PhD in history from Berkeley in 2001, which started him on his 19-year-long academic career.

In 2003, David and Gregg began discussions with David's long-time friend and book collaborator, Dr. Caryn Aviv, about co-parenting a child together. In November 2005, Sasha Drinkwater - our first granddaughter - was born.

Gregg, David, Sasha, Caryn Aviv (Sasha's mother), Diane Shneer (David's mother)

David spent the first seven years of his scholarly career at the University of Denver, where he eventually became the Director of DU's Center for Judaic Studies. In 2008, he joined the faculty of the University of Colorado at Boulder (CU) as Director of the Program in Jewish Studies, transforming it into a vibrant organization offering bachelor degrees and graduate certifications; organizing a wide range of public programs and scholarly events; and enrolling approximately 750 students each semester in Jewish studies courses. He also raised millions of dollars in donations to support Jewish studies education and scholarship at CU. After his successes with that assignment, in 2016, he became Chair of the Religious Studies Department. On April 3, 2013, he was named the inaugural appointee to the Louis B. Singer Endowed Chair in Jewish History. I clearly remember two people on the dais with him that day. One was Rabbi Zalman Schacter-Schlomi, also known as "Reb Zalman," the founder of the

Jewish Renewal Movement, who, as a result of his friendship with, and his respect for David, donated his personal papers and library to CU.



David with Reb Zalman

That gift became the first collection in CU's Post-Holocaust American Judaism archive, of which David was the first director. The other individual present at that event in 2013 was then Congressman Jared Polis, who as Governor Polis, called Gregg the night before David's funeral to offer his condolences (In 2018, Polis was elected as the first Jewish and the first openly gay governor of Colorado).

Jared Polis, Midge Korczak (one of the Singer chair donors) and David

David was a Distinguished Lecturer for the Association for Jewish Studies and the faculty advisor for Yiddishkayt. In 2003, David and Caryn co-founded Jewish

Mosaic, the first national Jewish LGBT organization. Its mission was to educate Jewish institutions on how to make themselves more welcoming of gays and lesbians. Mosaic merged with another national Jewish LGBT organization, Keshet, in 2010, with David serving as Keshet's vice-chair after the merger.

David enjoyed travel, both for pleasure and for the work he loved. His first trip to Europe was at the age of 18 months. He lectured at dozens of American colleges and universities, institutions in Israel, Australia, New Zealand, and South Africa, and in many European countries as well. He also maintained a travel blog which he called the. Radical Jewish Traveler

In Belarus on a Yiddishkayt sponsored Helix trip in 2019.

He wrote for the *Huffington Post*, *Rocky Mountain News*, *Denver Post*, and publications dedicated to Jewish life and culture, including *My Jewish Learning*, *The Forward*, *Pakntreger*, *Jewcy* and *Nextbook*, and contributed articles to various encyclopedias. He was also co-editor in chief of the scholarly journal *East European Jewish Affairs.*

His book *Through Soviet Jewish Eyes: Photography, War, and the Holocaust*—which won the 2013 Jordan Schnitzer Prize of the Association for Jewish Studies and was a finalist for the National Jewish Book Award—looks at the lives and works of two dozen Soviet Jewish World War II military photographers, examining the kinds of photographs they took when they encountered evidence of Nazi genocide on the Eastern Front.

David's book *Yiddish and the Creation of Soviet Jewish Culture* was a finalist for the National Jewish Book Award. With Sasha's mother, Caryn, David wrote, contributed to and/or edited the books *Queer Jews*, *American Queer: Now and*

Then and *New Jews: The End of the Jewish Diaspora*. With Rabbi Joshua Lesser, David and Gregg edited and contributed to *Torah Queeries: Weekly Commentaries on the Hebrew Bible,* a collection of 54 essays each of which looks at the Torah portions thru an LGBT lens, published by NYU Press in 2009. David also co-edited, with Gennady Estraikh, Jordan Finkin, and Joseph Sherman, *Captive of the Dawn: The Life and Works of Peretz Markish*, a volume dedicated to the Soviet Jewish poet and playwright

David's last book, *Grief: The Biography of a Holocaust Photograph*, which he wrote at the invitation of the Oxford University Press, explores the history of a single Word War II Soviet photograph. It reached book stores in August. In the 4-page long "Gratitude" section of his book, he thanked each of the doctors who cared for him and for keeping him alive long enough to finish the book.

In fall 2011, the traveling museum exhibit which he co-curated, "Through Soviet Jewish Eyes," debuted at the CU Art Museum in Boulder and then showed at the Museum of Jewish Heritage in New York City, the Holocaust Museum Houston, the University of Louisiana's Museum of Art and at the Illinois Holocaust Museum in Chicago (for the Chicago exhibit, the exhibit's interpretive materials were translated into Russian as part of an effort to connect with the city's large Russian Jewish population). David co-curated two other exhibits of Soviet photography, featuring the work of Ilya Ilf, Mark Markov-Grinberg, and Semon Fridlyand.

David loved to sing. He was a member of the Berkeley chorus and the Denver Gay Men's Chorus. With his long-time friend Jewlia Eisenberg, he developed and performed the 70-minute long two-person multi-media show *Art is my Weapon: the Radical Jewish Life of Lin Jaldati*, the woman whose life and impact was the subject of the book he was working on when he died, and whose mini-biography David published in German in 2014.

In 2011, David and Gregg were invited as guests to the annual LGBT Pride Month celebration hosted by President Obama in the White House. There, David and Gregg met and took a photo with then Vice President Biden, who congratulated them on what was then their 15th wedding anniversary. David canvassed for Democratic candidates in the 2008, 2012, and 2016 elections and would have been so incredibly pleased with the outcome of the 2020 presidential election.

David made his last big trip with his immediate family in June of 2019, when the ten of us went on a Baltic cruise to celebrate Diane and my 50th anniversary.

Jim Shneer, Diane Shneer, Gregg Drinkwater, Emi Shneer, Rob Shneer, Kyle Shneer Yannai Kashtan, David, Sasha Drinkwater, Lani Shneer; Tallinn, Estonia, 2019

We have received many words of condolence and what has brought us to tears were the many notes and posts from friends, colleagues, students, ex-students, and others about how David's conversations, mentoring, lectures and writings affected their careers and their lives in always positive and in sometimes very profound ways. In short, he was, perhaps above all else, a true mensch whose life was much too short but very well lived.

Funerals

Two funerals were held.

Feldman Mortuary, Denver, CO.

The first was held on Friday, November 6, 2020. Since it was held inside during the COVID-19 pandemic all of the attendees wore masks. The officiant was Rabbi Evette Lutman from the B'nai Havurah Denver Jewish Reconstructionist Congregation.

Eulogists:

Jim Shneer, father

Diane Shneer, mother

Sasha Drinkwater, daughter

Michelle Trader, sister-in-law

Margaret Holman, mother-in-law

Elias Sacks, colleague

Adam Rovner, colleague

John Wyszynski, friend

Neal Kawesch, friend

Fran and Anna Simon, friends

Ed Bronfin, friend

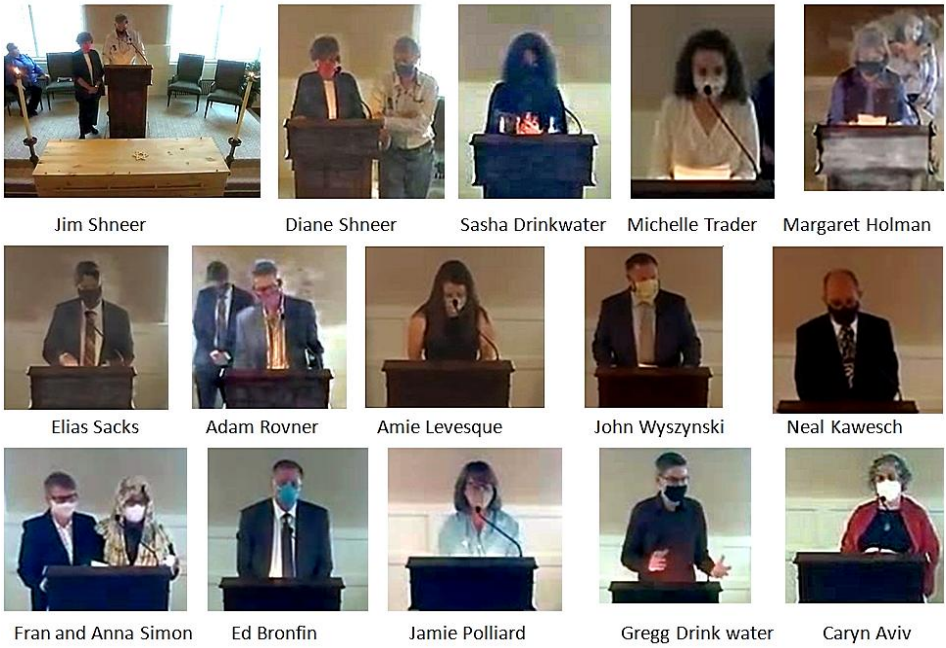
Jamie Polliard, colleague

Gregg Drinkwater, husband

Caryn Aviv, co-parent

Video of Denver funeral service

Eulogizers for David at Feldman Mortuary, Denver



Green Hills Memorial Park, Rancho Palos Verdes, CA.

The second service followed by internment took place on Tuesday, November 10, 2020. As a result of the COVID-19 pandemic, it was held entirely at graveside. Officiants were Rabbi Cassi Kail and Cantor Ilan Davidson from Temple Beth El in San Pedro, CA.

Eulogists:

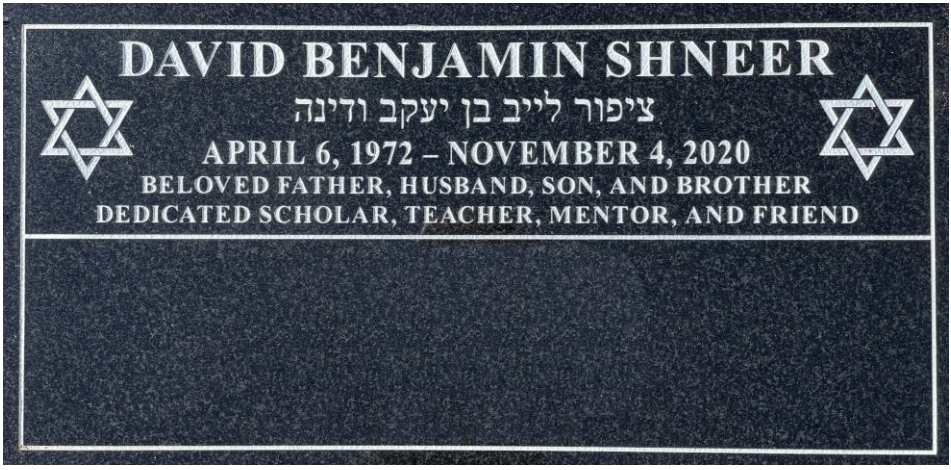
Jim Shneer, father
Diane Shneer, mother
Leah White, friend since childhood
Rob Shneer, brother
Yannai Kashtan, son
Nitin Bhatia, friend since childhood

Video of California funeral

Eulogizers for David at Green Hills cemetery

Jim ↑ Rob ↓ Diane for Leah White ↑ Rob with red tennis shoes ↓ Diane ↑ Yannai ↑ Nitin Bhatia ↓

(David was well known for wearing red tennis shoes)


DAVID BENJAMIN SHNEER
ציפור לייב בן יעקב ודינה
APRIL 6, 1972 – NOVEMBER 4, 2020
BELOVED FATHER, HUSBAND, SON, AND BROTHER
DEDICATED SCHOLAR, TEACHER, MENTOR, AND FRIEND

Three virtual shiva services were held. Links to these videos are unlisted. To obtain access, please click here.

Evening of November 10, officiated by Rabbi Ethan Bair, Temple Beth Shalom, Miami, FL.

Evening of November 11, officiated by Cantor Ilan Davidson, Temple Bethel, San Pedro, CA.

Evening of November 12, officiated by Cantor Sam Radwine, Congregation Etz Chayim, Bentonville, Arkansas

Eulogies

Diane Shneer (David's mother)

I will just be telling you a few of my favorite memories.

From the day David was born he was easy. Didn't cry much, loved to cuddle, let our cat Py drink his spilled milk off his face. By six months we knew he was extraordinarily bright. At three he announced to us that God lived in Oregon. Why? He showed us a map, pointed to Oregon, above California, and said God is up there and Oregon is up there, therefore God lives in Oregon. David was three when Rob was born and things were not too pleasant. I asked him to watch Rob when I was changing his diaper on our bed. When I came back a minute later Rob was on the floor crying. David explained that he did watch him. He watched him roll right off the bed.

He was a very shy child until 4th grade, when his teacher, Mrs. Stouffer, told us the three of us had to work together to encourage him to speak up and raise his hand, talk to people and become a leader. She was his teacher again in 5th grade. She told us that year "We Had Created a Monster." That year he was Hamlet in the class play. Only half a Hamlet because they split the roll because it too much for one child. David picked the second half so he could kill everyone.

By high school he was an outstanding student and class leader. His dream was to go to Harvard – but they rejected him and he was devastated. He was the president of the Math Honor Society and at the final meeting he had to make a speech. He told the students about the rejection and said he would not let that

define him or destroy him. It would be the push he needed to excel somewhere else. And so he did at Berkeley and for the rest of his life.

When he came out to us at about 20 I was shocked – he had had so many girlfriends – and it never crossed my mind that he might be gay. He asked me why I was crying. I told him it was because he would never have children. He said, “What makes you think I won't have children?” And, of course, we now have Yannai and Sasha.

When he met Gregg we had a few difficult moments, but David knew absolutely that Gregg was the love of his life. And he was so right. The two of them were a team – always there for each other. We are so proud and appreciative of all Gregg has done. He is a son to me. We are blessed to have such an amazing family.

Rob Shneer (David's brother)

David, you have been my role model since my earliest childhood memories. When we were growing up, although we fought a lot, all I ever wanted was to be like you.

I wasn’t really into music, but I joined the high school orchestra and marching band, because you did. I hadn’t planned on going to UC Berkeley for college, but I decided that’s where I wanted to be, because you were there. And I definitely didn’t dream of becoming an Academic Scholar, but I joined a PhD program because you did.

And there are dozens of other examples that I could share with you.

It wasn’t until I was 22 and miserable in my PhD program, that I realized that I needed to stop trying to follow in your footsteps and, instead, forge my own path.

You have always been an incredible human being.

Your intelligence, generosity, charisma, warmth and incredible talent for pretty much anything you tried to do, set an incredibly high bar for me to aspire to. As a kid, at times it was demoralizing – you were so well rounded and so perfect in all aspects of your life, that at times I felt like Jan from the Brady Bunch. But,

brotherly jealousness aside, you've really demonstrated to me how a rich, full life is supposed to be lived.

I will always regret that I didn't tell you any of this until now. But, I promise you that I will work harder to live the type of life that you have lived, and always use your memory as inspiration to make life decisions that you would be proud of.

I love you.

Sasha Drinkwater (David's daughter)

David, my Papa, my role model, my teacher, my life. David was a light in every life he touched. He was always happy and optimistic even in the darkest moments of his life and my life. For the people who saw him in his last months or last days I ask you not to think of him as a patient, but as a person who was and is. Many of you know that I traveled the world with my dad and one memory came up for me. We were in London, I think about three years ago, and David and I spent the day exploring and eating. Gregg was giving a talk to rabbinical candidates, like he does. We went to Buckingham Palace and we waved to the Queen and we got fish and chips at a local pub. We had the most amazing cappuccino I've ever had at a small café and if you don't know, I love cappuccinos and David loved cappuccinos. But what really stood out to me was when we went to the Imperial War Museum. There was an exhibit about the emotions of war and you walk into this room that was pitch black and there are war sounds all around you. It's like 3-D sound. And I just got terrified. I froze up and I basically ran out of the room. And then you went through this hallway. It was really small but it was filled with light. The floor, the ceiling, the walls were all lit up with a bright radiant light and there was David and he was standing in the light and he was my light and he'll always be my light. Thank you.

Yannai Kashtan (David's son)

David gave me the gift of life in an extraordinary way. I am so lucky to be part of his bold, inclusive, unconventional, loving family.

Throughout my life, and especially as I grew older and grew closer to him, David has been a beacon and an inspiration to me. Being in graduate school now, a conversation I often have involves future careers. Friends like the idea of being

an academic in some respects, but worry about "that life." I think the phrase "that life" conjures up the idea of letting work invade your life, of giving up on your personal life, of producing work that only a tiny handful of people will ever read or care about.

And then I think about how David lived "that life." There was no "invasion." He let his passion for inclusion, for family, for love, for Jewish culture and history, for exploration, for pushing boundaries guide all of his life.

Over the past week, as I've heard eulogies and read testaments to David, I've learned the extent to which his scholarship not only transformed his field, but also transformed so many individual lives by showing people how to enthusiastically embrace both their sexuality and their Judaism. Being a field- and life-changing scholar is enough for one person. Dayenu. But of course that's just the beginning with David.

Whenever I spent time with David, he was fully present, loving, curious to learn about what I was up to, proud of me for being me, often very goofy, never pretentious. It was also a joy and privilege to witness his relentless love for Gregg and Sasha. A loving father and husband? Dayenu. But of course there's more.

I also got to spend time with David when he was in adventure mode, hiking in the New Mexico Rockies, zip-lining in Puerto Vallarta, and walking around St. Petersburg shortly after he had been released from questioning by the FSB (successors of the KGB) who were suspicious of his fluent Russian and who did not believe that his friend had climbed over a barbed-wire fence into the secured port area so he could meet us with a bouquet of flowers, just out of love. I was surprised at how David and Gregg had friends in practically every city we visited and how some thought it wise to climb over barbed wire to give them flowers, but of course I shouldn't have been. Dayenu.

But of course it wasn't enough to inspire people with his groundbreaking work. David lived his principles and values as much as anybody I know or have known. In 1997, when he was only a few years older than I am today, he and Gregg agreed to become my bio-dads. He courageously jumped into this radical and as yet not fully-defined relationship with two feet and gave my moms, Inbal Kashtan, of blessed memory, and Kathy Simon, the gift of a family, at a time

when same-sex marriage was not recognized. David worked so hard to bend the arc of the moral universe towards justice.

On Saturday, I joined in one of the many spontaneous expressions of communal relief and jubilation hours after Biden won. Thankfully, I was able to feel joy there, along with my grief. The thing I desperately wanted in that moment, as the mayor of Oakland drove by in a flaming snail car, was for David to get to be there in the celebration, dancing in his red shoes.

David, all those post cards I'm about to write to voters in Georgia, they're in your honor. I will miss you so much.

Leah White (lifelong friend)

David has been an enormous part of my life for more than 42 years. I don't remember meeting him, actually; if I had to guess, I would say it was probably the first day of first grade. Once we met, that was it. Like magnets, we were best friends. It didn't matter how much we were teased and bullied for being a boy and a girl; we had each other, and that's all we wanted. We walked to school together, pretty much all through elementary school, played at each other's houses constantly, ate countless meals together (sometimes breakfast, lunch, AND dinner), and talked on the phone incessantly. My mother always laughed, because even into high school, we would spend much of the school day together, then take a break for homework and dinner, before calling each other for up to four hours a night. As we wound our way through junior high and high school, we didn't spend as much time during the school day together, but the friendship and the phone calls remained.

From day one, David was my touchstone. Everything that mattered, I shared with him. When I needed support, he held me up, as I did for him. When I wanted to celebrate, he (literally) jumped on the sofa with me. We had a kind of relationship shorthand; we always picked up right where we left off. Having David as my best friend was a certainty in my life; it comforted me and challenged me and gave me so very much. I hope he felt the same.

Once we went to college, we adjusted to long distance. We never discussed it. We both knew that our relationship would last forever, regardless of distance and different life journeys. Once he decided to become a professor, rather than

a rabbi! (even though I distinctly remember him wailing about hating Hebrew School), I found myself bursting with pride every time I was able to witness the way he handled symposiums and lectures. He was so knowledgeable, but had this way of raising everyone else up to share in his knowledge. His career choice, life choice, was so perfect for him. And then he met Gregg, who shared his love of travel, but also accepted that David needed to share his passion for knowledge and history with as many people as possible, which had the unfortunate side effect of frequent work trips. I think perhaps it was Gregg who realized that David had too much to share and was too special to keep all to himself, so he decided to share him with all of us.

As life goes sometimes, David and I were unable to be present for some of life's biggest milestones. We could not attend each other's weddings, he couldn't attend my father's funeral, and, now, I can't attend his. While I think one day, I'll be able to roll my eyes and tell myself that obviously, of course this is how it would be...for now, I am heartbroken that I cannot share in the fond memories, love, comfort, and tears being shared by all of his friends and family, and offer my condolences in person to Gregg, Sasha, Yannai, and David's entire family.

I have read countless posts and emails and live chats from last week's funeral, and my heart bursts with all of the testimonies from so many people, saying how very much David meant to them and how wonderful and unique and brilliant and hopeful and enthusiastic and loving he was. I was always so proud of how he went through life, embracing opportunities, as he did people, sharing everything he had, to encourage or embolden or enlighten. I feel the tremendous pain being felt by so many, unable to comprehend how we have lost such a vibrant light so soon. I understand the heartbreak as friends and colleagues share how much he meant to them and how he made their lives better, and how they wonder how they will continue to walk paths they'd shared with him, without him. I feel their pain because I had the honor and privilege to share almost my entire life with this remarkable gift of a human. I have always known how special David was. What I don't know, and what I wish I didn't have to learn, is how my life will look without my friend, how my life will feel and what it will look like without my touchstone.

Nitin Bhatia (lifelong friend)

Good morning my name is Nitin Bhatia, and I have had the privilege of being friends with David for pretty much my entire life. I don't recall the day that we first met, but I can tell you that David's house was my second home growing up and vice-versa.

As a child, we don't really know what is important. It is one of the reasons why childhood is so much fun. But as we gather gray hair, we start to figure it out. David's passing, any many events of this year, have forced me, or should I say allowed me, to think about what is truly important. I am sure many of you have had the same experience of self-reflection during times like these.

My childhood memories are filled with David. The Shneer house was a gathering spot for the neighborhood kids, and I spent a substantial part of my fundamental years there whether to do homework, play Monopoly, celebrate Hanukkah, mess with the first computer anybody in the neighborhood had (I am sure we did some real damage to that thing), or walk together to junior high, which was, by the way, uphill both ways and sometimes in the snow if my children ever ask. Now, I am the parent who realizes that having the right friends makes all the difference in somebody's life. David was that friend and made that fundamental difference for me.

David was the best friend anybody could ask for. What really made David special throughout his life, however, was his amazing innate nature. Yes, he has fantastic parents and a great brother and a wonderful husband and family, but David was born a thoughtful, caring, and compassionate man. He was wise beyond his years; he was confident and always honestly passionate. His support allowed me to navigate very awkward years knowing that David would always accept me for who I was.

I am not alone in my love for David. As news of David's passing spread throughout our childhood circle of friends many of whom are listening right now, the outpouring of emotion has been overwhelming. The memories of our gang at the Shneer house have been reminisced over for years and many times over the past few days.

A huge thank you to Jim and Diane for being amazing parents, and to Rob for being a fantastic brother. Thank you all for accepting me, my sisters and my

family as part of your own. And a huge thank you to Gregg for giving David the loving spouse and family that he deserved.

Finally, thank you, David, for being you; for being the best friend that a kid could ask for; and for giving us all an example of how wonderful people can be.

I am truly blessed to have had David as my best friend growing up, and I hope and pray that my children have friends like him. Thank you!

Michelle Trader (David's sister-in-law)

I feel like nothing I can say would be enough to express the devastation I feel over the loss of David, who I loved so much and is gone too soon. I feel like nothing I can say would be enough to explain how I'd never met someone like him, so kind and good and deeply committed to a better, more just, more kind, and more inclusive world. He had a magical magnetic personality, immediately making anyone he met a friend right away, making them feel heard and valued. I don't think I really need to say out loud that he made an impression on the world and left a legacy that will last well into the future.

I'll remember David in so many ways. He's left our family better for having known and loved him. He was always the calm, patient voice in our sea of, let's just say "less patient". He was always willing to be silly, not really caring who was looking, and he made us laugh. There are too many good memories to count, but I will always cherish our family travels together with David, Gregg, and Sasha, especially to Ireland two summers ago. I can still see David's leg attached to his red shoe hanging out the window of the ruin of my grandmother's childhood home as he climbed in to look for any small item or memory we could all take back home with us. I remember the record-breaking heatwave that was happening while we were on the coast in Galway when David threw off his clothes to jump into the water to swimat the beach. That was a really wonderful trip.

So, dear David, rest in peace.It will be hard to live in this world without you but we'll take comfort in each other and the good you've left behind.

Other Remembrances

(Dr.) Amie Levesque

Yesterday, I lost my dear friend and mentor of 18 years, David Shneer. My heart is broken for his family, and especially his young daughter. Please hold them in your heart; their loss is unimaginable.

The grief of losing David is overwhelming. He was the most brilliant person I have ever met (he was fluent in five languages) and he was also the most generous. He taught me how to be a teacher, an activist, a scholar and a mentor. I remember the first day I met David when I took his Russian History class at DU; his energy and passion were so inspiring. His door was always open, and when he knew I was struggling with my family, he often checked on me and told me he was proud of me. For 18 years, David was behind me, always cheering for me and for my family. I would not be the professor, nor the person I am today, if I'd never met him. Whenever I think about the kind of professor I want to be for my students, I think of David.

David guided me through my senior thesis at DU; he wrote my recommendation letter for graduate school; he visited Mark and me when we lived in Boston; and he was the one who encouraged us to stop delaying on our dream to move back to Colorado. When we returned to Denver, David was one of the first to welcome us home, and when Nelle was born, he was the first person to bring us a meal. When I was in the depths of dissertation writing for my PhD, overwhelmed with where my data was taking me, David made time for me, on a Sunday night at a coffee shop, and assured me that the direction I was going was the best one. He was such an amazing friend, always listening, and always willing to give candid and kind feedback. David always saw my potential, even when I doubted myself. I know he did the same for so many of his students, and they are all feeling just as lost at the thought of a world without him in it. I still cannot imagine it.

This photo was taken at David's daughter's bat mitzvah, two years ago. It was such a joyous occasion, and one in which we were so deeply honored to be included.

David, I adored you, and I am so grateful for all you did for me and my family, and for all of the people you touched in this world, literally, all over the world. I am so damn angry that you will miss out on the future you were supposed to have with your family. Please know that I will forever pay it forward to my own students, in your memory.

(Dr.) Anna Shternshis

David Shneer was all about life: joy, generosity, intellectual brilliance and, above all, an amazing human being. It does not feel right to speak of him in the past tense. Where do I start? That summer in Moscow, in the 1990s, when we both were writing dissertations on exactly the same topic in the same archive? That conference in Bloomington when we shared a room and gossiped all night? Bloody Marys at AJS? Texting eye rolls across continents? Skipping a conference session to go for walk in Jerusalem? Walking around Prague? Deciding to sing history? I want to email him like I did almost every day for the past 23 years, but instead I am here, writing this post in memoriam. Without you, the world feels empty and we are paralyzed. Dear Gregg, Caryn, sending you and Sasha all the love and strength. Mourning with you.

Carrie Walters Lifshitz

· My heart is broken. David Shneer, my friend from high school and officiant of my wedding, was taken from us way too soon. I will always remember his smile, his quick wit, his love of learning, but, most of all, his love of family. Please keep his husband Gregg Drinkwater, his daughter, his parents Jim and Diane Shneer, his brother Rob and all of his family in your thoughts as they navigate this difficult time.

(Rabbi) Chuck Briskin

Dear Diane and Jim,

I was so saddened to learn about the news of David's death. My heart breaks for you and your entire family. Clearly we haven't been in touch for a long time, so reading this news came as a shock.

Your recent posts on Facebook have been so heartfelt and touching. Without knowing what these recent weeks, months (longer?) have been like for you, clearly at the end, he left this world with so much love and care helping to ease him gently from this world to Olam Ha'bah.

As his health declined, I hope that he heard from those whose lives he touched (and it appears that his reach was wide and deep) so that they could express their appreciation and love. It is very clear from all that I've read that he had an extraordinary impact on so many. The tributes on Facebook I'm sure reveal just the tip of the iceberg of those whose lives he affected, for good.

I can only begin to imagine how painful these days have been for you, Gregg and Sasha especially. Words seem inadequate at this moment, but it is clear that his impact on so many, his scholarship, musicianship and his own persona will live on for a very long time.

I hope that the words of tribute and love that continue to flow in provide a modicum of comfort during this most painful time.

I didn't know David personally, however, the stories you shared with me, filled with pride for your extraordinary son, the glimpses of his scholarship that I saw and came to appreciate, and in recent days the tributes flowing freely on Facebook show just how gifted and loved he was.

May the mourning customs of our tradition continue to guide you in the days and weeks ahead. May the support of friends, family and community continue to support and hold you up when you feel you may fall. And may the 48 short years of loving and tender memories sustain you for years to come.

May David's memory be for an enduring blessing and may his good, sweet soul rest in peace.

B'shalom,

Donna Cohen

I lost a very dear friend tonight. He was much too young. He was a scholar, writer, I don’t know how many books he wrote, professor, singer, spoke a number of languages, world traveler, loving husband, father, son brother, uncle and friend. He was brilliant but never stuffy. He could laugh and cry with you.

He could befriend anyone no matter their age. In fact I considered him a son, though talked to him as if he was a peer. His family gave me the honor of saying goodbye to him over the phone, though he was unconscious. I sobbed as I told him I loved him and would be there for his family. Sobbed harder as I hung up. Hold tight to those important in your life. Tell them you love them. Encourage them to chase their dreams. They can do great things, like my friend did. Let them fly but be a soft spot for them to fall on if they need to. And just be there. They too may leave way too soon. Fly with the angels, my David, you will always be a blessed memory. You will always be alive in those of us who have loved you.

(Dr.) Eli Sacks

Gregg, Diane, Jim

On behalf of the entire Jewish Studies community here at CU, I wanted to send our deepest condolences. David was more than a colleague — he was a friend, a mentor, and a role model. All of the students and faculty — at CU and beyond — who've reached out to me today have had a story to share about his generosity, warmth, passion, and care — about how, in the words of one of my colleagues, he was "a light in the world." He was someone who made CU, Colorado, and academia a home for so many of us. Our love, prayers, and thoughts are with you, Sasha, and your entire family, and if there's anything at all that we can do, please let me know.

With all my love

Lani Shneer

David Shneer, passed away. He was an amazing father, husband, son, brother, uncle, friend, author, scholar, teacher, activist and so much more.

In his short life he accomplished more than most. He was a loving uncle to Emi and Kyle, he officiated our wedding, we raised our children together and we have many wonderful family memories. David, we love you so much and will miss you always.

(Dr.) Kathy Simon

I am heart-broken to share that our beloved David Shneer died yesterday. The way I came to know him was extraordinary, as was his impact on my life. Twenty-three years ago, back before same-sex marriages were recognized, when lesbian mothers had to worry about whether courts would take away their rights as parents, Inbal, of blessed memory, and I were looking for a man to help us become parents. We were looking for someone we could trust to allow us to be the parents even though he might be seen in the eyes of the law as the "real" parent. More than that, we were looking for someone our child could look up to, whom our child could grow into connection with, if he or she wanted to. Our dear friend Rabbi Rona Shapiro said, "ask David!" — whom Inbal had met, but knew just vaguely. Inbal and I sat in our living room over several months with David and Gregg Drinkwater, young guys in graduate school, an amazing process of turning strangers into family, as we talked about making a baby together, the logistical, legal, emotional considerations of it all. David decided to take the leap, Gregg participating with him in every way — they decided to give me and Inbal the gift of becoming parents. What an unbelievable gift. The greatest gift of our lives. The four of us met in April, 1997; Yannai was born in August, 1998. David and Gregg were everything we could have hoped for in "donor dads," and so much more. Completely respectful of Inbal and me as parents, beautifully present as part of Yannai's team of adults, as family, as friends. David died on Wednesday, just 48 years old, far, far too soon. I weep for Yannai not to have had more time with him, and for David and Gregg's beautiful daughter, Sasha, who lost her dear Papa. My heart breaks for Gregg, because losing such love so young — it's too hard. And for David's parents, Diane and Jim — what can one say — what grief, to bury one's beautiful child, gone much too soon. Such sadness for David's brother Rob, and Caryn Aviv and Dawn Weber, partners with David and Gregg in the glorious gift of parenting Sasha. David's memory will bring much blessing; it already does. But right now, such heartbreak.

Keshet

Our hearts are breaking to hear of the passing of David Shneer. David was a brilliant light in so many ways, and our world is darker now that he is no longer

with us. David was an internationally recognized scholar and activist. He co-edited the groundbreaking anthology Queer Jews, co-founded Jewish Mosaic, and was a past member of the Keshet Board of Directors. He played a leading role in advancing LGBTQ equality and social justice in his home state of Colorado and around the country. All of us at Keshet send our deepest sympathies to David's husband Gregg Drinkwater, their co-parent Caryn Aviv, their child, David's parents, and the many, many people who loved and cherished David. May his memory be a blessing.

Megan Friedel

Absolutely heartbroken to learn this afternoon of the death of my colleague David Shneer. . David founded the Post-Holocaust American Judaism collections (now the Innovation in Jewish Life collections), co-managed by the CU Boulder Libraries Archives and the Program in Jewish Studies, University of Colorado Boulder. He was passionate, kind, and incredibly welcoming when I stepped into my role of Head of Archives at CU in 2018 and took over co-management of those collections. David believed deeply in the power of primary sources, particularly visual history, in fighting fascism and supporting historical truths. The IJL collections are a testament to the energy and commitment David brought to his work; thanks to him, the Archives holds the Harry W. Mazal Holocaust collection, the biggest collection documenting the Holocaust outside of New York and D.C. David and I bonded last summer over a mutually challenging episode on campus, and I considered him both a colleague and a friend. I will greatly miss laughing though donor visits with him and talking about our shared love for historical photography. We all needed so much more time with you, David. Rest in peace, friend.

(Rabbi) Ron Shulman

Dear Diane and Jim,

Please accept my and Robin's heartfelt condolences at this profoundly sad time. I once told David, probably the last time we actually spoke so many years ago, that as he was coming into his own as a scholar, I was excited about his path and his passion. Though his professional life followed the course he chose, as the rabbi of his youth, I always took pride in his achievements. No words can

bring you comfort right now. I hope my words express care for you at this time of your loss.

David made such a real and lasting difference in your lives, the life of his family, and so many others. Your world was better with him in it, but it wouldn't have been good at all if David had not lived with you, giving you his life spirit and love. I pray you know this to be true and that you will find this to be truly everlasting.

May God embrace his soul and grant you the blessings of loving memories and enduring family bonds.

Most Sincerely,

(Dr.) Sarah Gavison

Yesterday I lost my dear friend and amazing mentor and co-adviser to my dissertation David Shneer. My love and support go to his family, especially my friend Gregg Drinkwater and their daughter Sasha. With a thought for my fellow former grad students, who wouldn't be the scholars they are now without him, and feel as orphaned, as researchers, as I do today. Nick, Meghan, Jacob, SK Meyers, Joshua and the others I don't know as well but I know feel the same way. With a pic of my graduation day and another of the last time I saw David, before Covid-19 blocked us from traveling and meeting with friends all around the world in person. Gregg and David came to Israel for a Yad Vashem conference and some research, but took time off work for warm and fun friend time as well. I already miss you David.

(Dr.) Deborah E. Lipstadt

..... It would be a great photo even if David was still with us... alive.... kicking... and planning new and wonderful endeavors. (His energy and vision always floored me.) What a loss you have suffered. In fact, all of us who care about Jewish history, honesty in research, and love of teaching have suffered a loss. He would have done more great things, if he had had the chance. But your loss surpasses them all.... I still remember our time together in Colorado. I send you my thoughts and condolences.

(Dr.) Jennifer Reich

David was a good friend of mine. He was one of my first friends when I started at DU in 2004. He and his husband had a baby with my friend Caryn, and their daughter in one year ahead of Jonas and they were together at Bromwell and at Hebrew school. David was truly one of the most amazing people I have ever or will ever know. When I got the job offer at CU Denver, David who had by then left DU for CU Boulder, talked me through how to negotiate. Years ago, we figured out that Alisa and David's brother overlapped in high school. I never imagined you would know his parents who were so brave at his funeral… they arrived here to see him in the hospital and I don't think expected to lose him the same week. In Jewish tradition, the body is never to be alone until it is buried. So while he was briefly home, Harrison and I took the shift from 2 am to 4 am to sit with David's body. He will be buried tomorrow in RPV.

This has been so heartbreaking.

Naomi Soetendorp

Learning About Love & Courage from David Shneer z"l

This *D'var Torah*/sermon about the parsha *Chaye Sarah* has been written in honour of Professor David Shneer z"l, a renowned Jewish educator, social activist and dear friend. David died on 4th November, at the age of 48, and had been living with brain cancer for several years.

Chaye Sarah begins with the story of the death of Sarah, and details how Abraham secured a burial site for his beloved wife. The parsha then goes on to tell the story of how Isaac met Rebecca - how he marries her in Sarah's tent and is comforted after the death of his mother. We learn how Abraham goes on to remarry and have several more children with his new wife before he also dies, and is buried at the burial site he had secured for Sarah.

Love, grief, comfort and hope interweave throughout the parsha. Life pulses deeply throughout the text.

The parsha teaches us that the actions we take in service of our loved ones can in turn protect us. Abraham is buried in the same site as Sarah. Had he not

secured her burial ground, he may have been buried at the side of the road, and the location of his own final resting place would have been lost to us.

Abraham acts out of deep love for Sarah, his wife and partner of many years. Later in the parsha, Rebecca draws water for Isaac's servant Eliezer and his animals, out of kindness love of the stranger. Eliezer had asked G!d to help him find the kindest, most generous of women to be Isaac's wife, and it is this act of drawing water that signals to Eliezer that Rebecca was the woman he was seeking.

The parsha shows us that love is something multifaceted, existing between partners of many years, but also expressed through kindness and generosity to strangers. David expressed love in multifaceted ways throughout his life: through his deep love and commitment to his parents and family, his daughter Sasha, his husband Gregg and their co-parent Caryn. And to his students, his colleagues, the strangers who posed questions in his lectures or came to chat to him after his talks.

It was this loving, willingness to go along with his audience that was so noticeable when David and I first met in 2008 at Limmud New York, at a session he gave on Yiddish song. He hadn't planned to sing in that session, but after being coaxed by his audience, he sang. It was to be one of many times David showed me how good it is to respond to your students, to make teaching engaging. He demonstrated that a teacher's skill and strength is shown in their adaptability, not their authority.

Later that year, Rabbi Daniel and I, working together on Limmud programming, brought David and his husband Gregg to Limmud UK. David taught at least five sessions, addressing his work as a scholar of the Holocaust, Yiddish culture and queer Jewish activitivism. One of my clearest memories of that Limmud is David standing in a full lecture theatre, telling the room he wanted to hear their stories, but 'no coming-out stories'. He wanted stories of action, stories that would empower. This was the very beginnings of Keshet UK.

David brought to that session something of the spirt of Abraham when he stood before the Hittites. He spoke with passion and deep love, but also with the confidence that comes from being certain that what he is asking for is right and

just. David's activism was of particular value and importance for the queer community. However, everyone who witnessed him speak could be inspired to take action to make positive change in the world. David wasn't pious about this; he was in fact often deeply playful. He taught me about Ken Kesey and the Merry Pranksters, how it is always easier to beg forgiveness than ask permission. How, if in doubt, don't ask permission: act. Reflecting on the time I spent with David that year, it isn't a surprise that it was around that time I found the courage and chutzpah to start working on Grassroots Jews.

Though David was deeply optimistic, and inclined to find the joy in what was around him (if he heard music, he'd be dancing – and if he couldn't dance, it wasn't his revolution). He was not naïve. David's work as a Holocaust historian and an activist brought him into close contact with the hate that exists in this world. In my experience, he chose to meet this with love and a determination to find meaning and purpose.

David's stamina and courage helped strengthen him in his studies of the Holocaust, and challenge outmoded understandings of the subject. To be a 'path breaker' in the field. Through his Holocaust studies, he righted the misappropriation and misinterpretation of Soviet Holocaust photography – giving back to the photographers, their subjects and those who mourned them the dignity of having the truth of their stories known.

Through his project 'Art is My Weapon', on the life and works of Lin Jaldati, a Dutch-Jewish Communist star of 1930s East German Yiddish cabaret, David showed how scholarly investigation and artistic performance can work together to bring a subject and their life more fully alive. I'd like to end by sharing a video of David and his coproducer Jewlia Eisenberg performing a song from 'Art is My Weapon'. Partly because it was a project that combined so many of his passions and interests - but also, nothing can do David justice as much as David himself.

(Dr.) Naomi Seidman

In their 2005 book, *New Jews: The End of the Jewish Diaspora* (New York University Press), Caryn Aviv and David Shneer write that the rise of the academic term "diaspora—the celebration of displacement, rootlessness, exile, and hybridity—has overshadowed the ways in which many Jews are remaking their sense of home and establishing new kinds of roots, not just to particular pieces of land but also to concepts, ideas, stories, and spaces." As the title suggested, Aviv and Shneer were trying to capture new ways of being Jewish, which were enriched, rather than qualified, by other forms of local belonging and other affiliations.

Although *New Jews* did not explicitly make this point, David was at the start of yet another revisionary enterprise: reconceptualizing was it meant to be a Jewish Studies professor. In an interview with the Yiddish Book Center in 2010, David brought up the academic prejudices against those who "lack focus," who open themselves up to charges of dilettantism by coloring outside the lines of their "training"; he named no names, but made it clear that he had experienced such attitudes, without, however, tempering his curiosity and willingness to go wherever his nose for a good story led him—to an East German cabaret singer's performance in North Korea, to readings of the Torah portion "through a bent lens," to the clouds inserted into a particular Soviet wartime photograph. Before *New Jews*, still regularly cited as a manifesto or diagnosis of Jewish identity in a new era, David also co-edited with Caryn Aviv a volume titled *Queer Jews* (Routledge 2002), which offered a first-person account of Orthodox yeshivas and a free-form diary by a queer filmmaker along with essays, historical analyses, and literary criticism. None of this more popular writing held him back from pursuing a more traditional academic career, first at the University of Denver and then at the University of Colorado, Boulder, where he held the Louis P. Singer Endowed Chair in Jewish History. Along with *New Jews* and *Queer Jews* and, in 2009, *Torah Queeries* (co-edited with Gregg Drinkwater, Joshua Lesser, and Judith Plaskow) these years saw his first academic monograph, *Yiddish and the Creation of Soviet Jewish Culture*, 1918–1930 (Cambridge, 2004); *Through Soviet Jewish Eyes: Photography, War, and the Holocaust* (Rutgers University Press, 2011); Lin Jaldati: *Trümmerfrau der Seele* (Hentrich: Berlin, 2014) a short biography

of Lin Jaldati, the aforementioned singer; another co-edited volume, *A Captive of the Dawn: The Life and Work of Perets Markish* (Oxford Legenda, 2011); and the last book, *Grief: The Biography of a Holocaust Photograph* (Oxford 2020). These were important and groundbreaking books: *Through Soviet Jewish Eyes* won the prestigious Jordan Schnitzer Prize in 2013, and like *Yiddish and the Creation of Soviet Jewish Culture*, was a finalist for a National Jewish Book Award. But we should not expect more. Just months after *Grief* appeared, on November 4, 2020, David died of brain cancer. He was forty-eight.

If these are works of traditional Jewish history, mining archives and analyzing networks of power, David's studies of Soviet Jewish culture are also—like *Torah Queeries*—interpretations "through a bent lens," approaching the field from the perspective of an American outsider, and discovering interest where others had seen nothing: not in the "overlords" of Soviet Jewish cultural production but in the ordinary participants in Yiddish institutions; not in the victims, perpetrators, or bystanders of the Holocaust but rather in the (Jewish) photojournalistic eyes that covered it. And then, in an idiosyncratic—"bent"—tribute to the religion of close reading that was part of David's literary training at the University of California, Berkeley, where he studied with Chana Kronfeld and Robert Alter, David took a deep dive into a single photograph, one that both illuminated and upended standard understandings of what the "Holocaust" was and might mean. There was a certain irony in David's academic progression, from a first book that refused to give in to the temptation Michael Andre Bernstein warned against of "backshadowing," reading Soviet Yiddish history through the devastating way we know it ended, to two others that looked this devastation in the face, not to be silenced by its effects but to trace their workings, to show us the moments in which we were first made to look at the horror, to see how it was framed and reproduced. In his last few works, David became a professor of death—or of how death makes an appearance among the living, which is the only form it takes for us.

He was also a professor of aging. In the weeks after David died, I watched clips of David singing one of Lin Jaldati's songs, "The Miller's Tears," with its refrain about the years passing, and "I am old, and grizzled, and gray." Mortality and history were so closely tied in his work. In the Yiddish Book Center interview, David talked about what his students might get from taking one of his courses,

about how along with the critical skills they picked up, they also became more historically aware, and that, he said, helped connect them with their families, Jewish or not. Now they listen, they're interested, he said. David listened. He was interested.

I have said that David was also a new kind of Jewish Studies professor, and the singing was part of that. He put himself out there, brought his scholarship onstage, collaborated with musicians—particularly Jewlia Eisenberg, who died at fifty, only months after David. These were acts of love and generosity in a profession that prides itself on disregarding those it addresses in inert academic monotone. There was no ignoring him, in the mortal flesh, with his stories, his red suspenders, his beauty, the openness of his singing voice.

It's no coincidence that so many of his books and collections are coauthored. Collaboration, too, set him apart from the academic standard, in which scholars nurture their own CVs, guard their own terrain, and act as independent contractors in a neoliberal, late capitalist academic machine. Academic collaboration spilled over into other areas: Gregg Drinkwater is both husband and co-editor (they married in 1996, when they were in their early twenties), and David and Gregg share a daughter, Sasha Drinkwater, with Caryn Aviv, another long-time collaborator. Scholarship, art, kinship, work, friendship, love—these were not opposing categories. David's scholarship always began with a story, about wandering into a photography gallery in Moscow on a hot, humid day; or the older auditor who told him that Denver had had a Yiddish radio station; or the Berlin dinner party where he met a New Age rabbi who told such outrageous stories about her mother that he was sure she was a pathological liar.

Given how many projects David always seemed to have going, and the fact that he battled brain cancer for years, the most astonishingly generous act of his career was *Archive Transformed*, the residency he founded at the University of Colorado. With many others, I knew David first as his teacher in the Joint Doctoral Program in Jewish Studies at the Graduate Theological Union and the University of California, Berkeley (before he switched to the history department), and then as a colleague, meeting at conferences and witnessing his successes from afar. The rarer distinction is that in 2019, I was part of the second cohort of the collaborative residency, designed to bring together artists

and scholars to work on historically informed art and artistically interpreted history. David was the visionary founder and director, but also, with a student assistant, everything else: consultant, art critic, camp counselor, and cheerleader, as if it was our work that mattered to him more than his own. The teams worked on a radio play about queer Finnish history, a sculpture on the Boulder campus devoted to murdered Latinx student activists, a dance production of post-Holocaust Yiddish language research, a multimedia show about an El Salvadoran art gallery and a counterpart in New York, and my own project, arranging songs from the Orthodox Bais Yaakov school system in interwar Poland. The five days we spent working together did indeed enliven what might otherwise have been dry history, but we ourselves were also transformed. For the scholars among us, more comfortable with traditional academic lectures, it was David who led the way: first through the invitation to imagine our work through the lens of art, and then by encouraging us to be brave enough to let go of one kind of mastery in order to take our first steps in another—for me, far more terrifying— realm, much closer to the body, the voice, the marrow of our experience and that of the audiences we hoped to reach.

So here's my story about David: The residency was held in the last week of May at the spectacularly beautiful Chautauqua, a historic collection of lodges and cottages among high mountains outside of Boulder. After an opening concert featuring the Beregovski archive, with Alicia Svigals and Yonatan Malin—the mentors of our residency, who had been there as a team in 2018—we crowded into the living room of one of the cottages to talk about art, archives, and our plans, over the fancy chocolate and cognac that David had provided. The following day was for us to get to work in our studios or cottages, consulting with David, Alicia, or Yonatan, and meeting for dinner to talk about our progress. I was there with my artist-partner Basya Schechter, and she spent most of the first day trying to drum up a local choir on

FaceBook, widening our net from Bais Yaakov alumnae (our initial vision) to female Yiddish singers to, eventually, anyone who was willing to be part of it—while I tried to write a play that would feature these songs, feeling foolish and hopeful and lucky. Somewhere in there, we managed a hike, and some singing and rehearsing.

And then, only a day or two into our week, the snow started falling, and continued to fall, first beautifully and magically, and then disastrously. On the third day, the power was out, my laptop and phone were dead, three feet of snow separated us from the no-longer-functioning dining hall, I had not thought to bring boots or a warm jacket, and my artist

collaborator was shivering too violently to get out of bed. I trudged from cottage to cottage, trying to figure out what to do. And then, somehow, word got out that we were being rescued by David and whatever troops he had rustled up. I loved having David as a student and a colleague, but those emotions cannot compare to what I felt when I saw his car making its way up the slippery drive. I was lucky, I got to be in his car, which became a nerve center for the small caravan of other cars that drove through snowy streets, occasionally catching sight of each other, trying to figure out what was open, which cafes and restaurants hadn't lost power, and where an international group of around fifteen soggy and caffeine-deprived professors and professor/artists and sculptors and choreographers and musicians could find food and a working outlet to plug in our laptops. David kept his cool, took care of us, stood there with his credit card while the long line ordered our way through the menu of the overwhelmed café. He sat with us and chatted as we ate our acai bowls and avocado toast and drank our lattes, and then he suggested (okay, more than suggested) that we figure out how to get to work.

I'm not sure I learned how to be an artist that week, though I appreciate David's faith in me. But maybe he was teaching us how to be artists in another sense; maybe I was learning how to be the kind of artist he was, who could make something not only out of a dinner party but also out of a blizzard, out of the unexpected, out of any of the ingredients that life sent his way—our way.

Obituaries

THE JERUSALEM POST

David Shneer, beloved professor of Jewish studies, dies at 48

Shneer, who died at 48 following a decade-long battle with brain cancer, was by all accounts an unconventional academic.

By BEN HARRIS/JTA

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University of Colorado professor David Shneer died on Nov. 4, 2020.

(photo credit: GREGG DRINKWATER)

In a packed conference room at a downtown Boston hotel in 2015, David Shneer, a Jewish studies professor at the University of Colorado, stood before his colleagues in the Association for Jewish Studies and began belting out Yiddish cabaret songs.

Dressed in black with a red tie and bowler hat, Shneer and his collaborator, Bay Area singer Jewlia Eisenberg, were doing their first performance of "Art is My Weapon," a collection of songs from the repertoire of Lin Jaldati, a Jewish singer born Rebekka Brilleslijper in the Netherlands who survived the Holocaust to become an unlikely diva of Yiddish music in communist East Germany.

The pair would go on to perform Jaldati's music at synagogues and universities across the country, with Shneer narrating the singer's incredible life story to rapt audiences. But those who were there for that first performance remember Shneer enthralling a room of academics unaccustomed to seeing one of their own present their research findings in musical form.

"My memory of it was the room was packed," said Josh Lambert, a professor of English and Jewish studies at Wellesley College. "There's not a lot of scholars I can point to with that kind of energy, with that kind of bridging the gap between serious, rigorous scholarly work and the kind of generic warm and creative expression of all that."

Shneer, who died last week at 48 following a decade-long battle with brain cancer, was by all accounts an unconventional academic.

His scholarly pursuits were focused largely on Russian Jewish history, but he had a particular interest in the arts and visual culture, cultivating a raft of young artists, some with radical tendencies. His 2011 book, "Through Soviet Jewish Eyes," was a National Jewish Book Award finalist that examined the Jewish influences on two dozen Soviet Jewish photographers. His latest book, "Grief: The Biography of a Holocaust Photograph," describes how an iconic 1942 photo of an old woman grieving over a body felled in battle became emblematic of Soviet aesthetics and the formation of Holocaust memory.

Shneer was an activist, too, canvassing for Democratic presidential candidates in swing states and co-founding Jewish Mosaic, the Jewish LGBTQ organization that later merged with Keshet, where he served on the board. He was unusually solicitous of younger scholars, taking time to provide mentorship and guidance. And he had that rare ability to make complex ideas understandable to a general audience.

"We recognized immediately that he had a gift," said Aaron Lansky, the founder of the Yiddish Book Center in Amherst, Massachusetts, where Shneer ran a summer Yiddish program for several years. "He knew how to explain things that a broader audience can understand. The students loved him. You get those reviews at the end, and they were just off the charts."

Shneer's death on Nov. 4 prompted an outpouring of online remembrances. The word "mensch" came up repeatedly.

"He was always kind and generous, but not in a boring way," said Eisenberg, who met Shneer as an undergraduate at the University of California, Berkeley, when the two were working on the school's student travel guide. "It was never boring with him. It wasn't like a goody two-shoes or something. It was just his disposition to be that way. And that's different than most people. He wasn't trying to be brilliant, generous, compassionate. He wasn't trying to do any of that. He just was that."

The author Douglas Rushkoff met Shneer in 2003 when Rushkoff came to Denver while touring for his book "Nothing Sacred," which argues that the modern Jewish fixation on recruiting lapsed Jews to the fold is a bastardization of Judaism's fundamental principles.

"I remember David not completely agreeing with my take, but being thrilled to discuss it, nonetheless," Rushkoff told the Jewish Telegraphic Agency. "He was practicing the next evolution of Jewish argumentation — an unconditional quality of love and respect and fun served as the foundation. And that created the safety to make any discussion possible."

In 2016, Eisenberg and Shneer were in Pennsylvania for a performance on the day that Donald Trump upset Hillary Clinton to win the presidential election. Jaldati's anti-fascist music suddenly took on a shockingly contemporary resonance.

"He did this stuff in an academic context, but he also did this just around town because he believed in the anti-fascist value," Eisenberg said. "And that's not a small thing. Look at the country. Half of the country does not believe in anti-fascist values."

She added: "He's not like all dressed in black with a balaclava on his face, but he was down for the revolution."

Shneer received his doctorate from Berkeley in 2001 and joined the faculty at the University of Colorado Boulder in 2008. He leaves behind a husband, Gregg Drinkwater, who also taught Jewish studies at UC Boulder, and a daughter, Sasha, whom he co-parented with Rabbi Caryn Aviv.

This obituary was originally posted by the **Jewish Telegraph Agency.** It also appeared in the **Washington Jewish Week** and **The American Israelite**.

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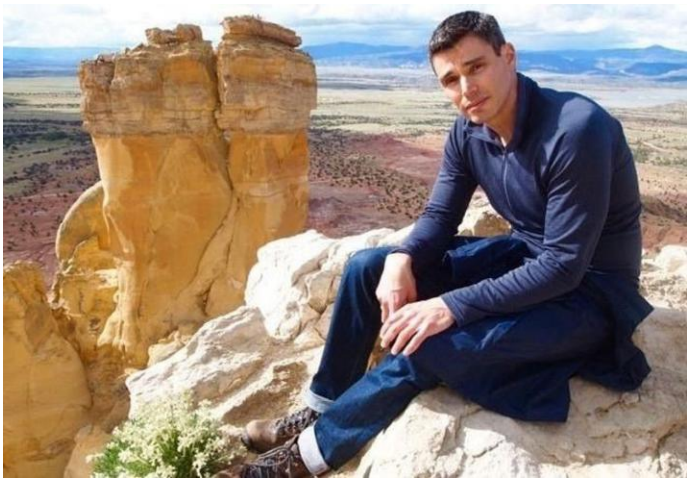


David Shneer, professor who led student visits to prewar Yiddishland, dies at 48

Mikhail Krutikov November 9, 2020 Image by Letters from Cloudcroft

David Shneer, a widely admired history professor and director of the Program in Jewish Studies at the University of Colorado Boulder, died November 4 in Denver of brain cancer. He was 48.

Shneer was one of the liveliest people I've ever known, and his premature passing means that this bright figure will always remain young, vivacious and energetic in my memory. He was at the vanguard of a younger generation of Jewish Studies scholars who didn't hesitate to challenge orthodoxies in the field regarding Jewish life under communist rule.

Shneer came to Yiddish through his academic research when he began studying Russian history at the University of California, Berkeley. His grandparents were originally from Russia but were fully assimilated, "with no trace of a Yiddish accent in their English," as he told the Yiddish Book Center in an interview in 2010. His PhD thesis, which was later expanded and published in book form,

Yiddish and the Creation of Soviet Jewish Culture 1918-1930 explores the apex of Yiddish culture in the USSR before the Stalinist purges of the late 1930s.

Shneer was among the first scholars to gain access to the Soviet archives, most importantly: the archive of the Moscow Yiddish newspaper, *Der Emes* (i.e. Pravda, The Truth). This rich source of information allowed him to research Soviet Jewish history through a new methodological approach. Shneer was keenly interested in the internal dynamics of Jewish cultural activity and the intentions and approaches of those producing it. The book was revisionist in nature, revealing a scholar freed of the ideological confines of the field during the Cold War, which viewed Soviet Jewish culture solely as a product of the Communist party

Shneer believed that "Yiddish is never just Yiddish." For him, interest in Yiddish was a sort of search for an alternative Judaism, which was popular in Berkeley during his student years there. From 1997 through 2001, he served as education director at Congregation Sha'ar Zahav, the LGBTQ synagogue in San Francisco. There he developed the belief that Jewish culture could be understood through the lens of queer culture. He expanded upon this idea in the book Queer Jews (2002, co-edited with Caryn Aviv), a collection of essays exploring how LGBTQ Jews carve out a space for themselves within Jewish life.

Shneer loved good stories, and they often propelled him towards serious scholarly endeavors. In Berlin, he got to know the German-Jewish singer and actress Jalda Rebling, who told him about her mother– the Dutch-Yiddish singer and actress, Lin Jaldati. After surviving a series of German concentration camps, Jaldati settled in East Berlin. She toured East Germany with concerts of Yiddish songs and released several albums. Shneer was entranced with this unique historical figure, who earned a prominent role for herself as a Jewish woman in Communist society. Together with the singer Jewlia Eisenberg, Shneer created a multimedia project, "Art is my Weapon" that tells Jaldati's story through song, showing how she was instrumental in shaping Holocaust memory in East Germany.

Several years ago, Shneer visited an exhibit of wartime photographs in Moscow and was stunned to discover how many of the era's Soviet photographers were Jewish. He explored the topic in his book, *Through Soviet Jewish Eyes: Photography, War and the Holocaust*. In his latest book, *Grief: The Biography of*

a Holocaust Photograph, which was published in August 2020, he tells the history of a single photograph by the Soviet Jewish photographer Dmitri Baltermants. The photo shows a woman standing alongside a trench, riddled with bodies after the mass execution of Jews in Kerch, Crimea, shortly before its liberation by the Red Army in January 1942. The scene would become an early defining image of the Holocaust in the USSR. Shneer's work brings together insights into history, politics and Jewish culture to explore this photo's impact.

Shneer was a generous person, dedicating much of his time and energy to Jewish cultural life. Alongside Anna Shternshis, professor of Yiddish studies at the University of Toronto, he co-edited East European Jewish Affairs, and was a popular instructor at the Yiddish Book Center's summer program. He enjoyed traveling the world, and as an academic advisor to Yiddishkayt's Helix Project, would lead groups of young Americans on trips to Eastern Europe to see sites in Lithuania and Belarus, where Yiddish culture had once flourished.

David Shneer's premature death is a great loss to Jewish studies and Jewish culture, to his friends and colleagues. He leaves behind his husband Gregg Drinkwater, co-parent Caryn Aviv, daughter Sasha and his parents Diane and Jim Shneer.

The FORWARD also published David's obituary in Yiddish

ביִם יודאַיסטיק פֿון דירעקטאָר און געשיכטע פֿון פּראָפֿעסאָר באַליבטער אַ ,שניר דוד ד״ר אַ נאָך ,דענוועך אין נאָוועמבער טן4 דעם געשטאָרבן איז ,אונווערסיטעט קאָלאָראַדער .אַלט יאָר 48 געווען איז ער .קראַנקייט לאַנגער

ער האָט מיר ביַי .געקענט האָב איך וואָס מענטשן לעבעדיקסטע די פֿון איינער געווען איז דוד זיך ניט זיך קוועלנקלען וואָס ,פֿאָרשער יִידישע דור יונגן דעם פֿאַרקערפּערט .שליטה קאָמוניסטישער דער אונטער יִדן וועגן באַגריפֿן אָנגענומענע די אַנטקעגנצושטעלן פֿול ,זכרון מײַן אין יונג אייביק אויף פֿאַרבליַיבן געשטאַלט ליכטיקע זײַן וועט דערפֿאַר און .ענערגיע און חיות מיט

שטודירן געמאַכט זיך האָט ער וועך ,דרך אַקאַדעמישן דעם דורך יִידיש צו געקומען איז דוד באָבע־זיידעס זײַנע .בערקלי אין קאַליפֿאָרניע פֿון אוניווערסיטעט אינעם געשיכטע רוסישע און קולטור זייער אין אַמעריקאַניש גאַנצן אין געווען יַינעזן זיי אָבער ,רוסלאַנד פֿון שטאַמען „[דערציילט](#) האָט דוד ווי ,"ענגליש זייער אין אַקצענט יִדישן אַ פֿון שפּור קיין געהאַט ניט [ביכער־צענטראַלע יידישער דער פֿאַר אינטערוויו אינעם](#) .איז וואָס ,דיסערטאַציע־טעזע זײַן "קולטור יִדישער סאָוועטישער דער פֿון שאַפֿן דאָס און יִדיש„ ,בוך אַ ווי אַרויס שפּעטער ן־פֿאַרבאַנדסאָוועט אינעם קולטור יִדישער דער פֿון בלי־תּקופֿה די באַהאַנדלט ,(2004) .יאָרן ער1930 די פֿון רדיפֿות סטאַליניסטישע די פֿאַר

סאָוועטישע צו צוטריט געהאַט האָבן וואָס ,פֿאָרשער ערשטע די צווישן געווען איז שניר „עמעס דער„ ,צייַטונג קאָמוניסטישער מאָסקווער דער פֿון אַרכיוו דעם צו בפֿרט ,אַרכיוון ."יִדישע סאָוועטישע די פֿאָרשן צו דערמעגלעכט אים האָט מאַטעריאַל רייַכער דאָזיקער דער אינעווייניקע די אינטערעסירט האָט אים .צוגאַנג מעטאָדאָלאָגישן נייַעם אַ דורך געשיכטע איז בוך דאָס .מעטאָדן און צילן אירע ,טעטיקייט קולטורעלער יִדישער דער פֿון דינאַמיק אידעאָלאָגיע דער פֿון באַפֿרייַט זיך האָט שניר .קוקווינקל איר אין רעוויזיאָניסטיש געווען אַ פֿאַר קולטור יִדישע סאָוועטישע די געהאַלטן האָט וואָס ,מלחמה קאַלטער דער פֿון .אַמביציעס און אינטערעסן אייגענע שום קיין אָן ,פֿאַרטיי קאָמוניסטישער דער פֿון פּראָדוקט

אינטערעס דער איז אים פֿאַר ."יִדיש סתּם ניט למאָ קיין איז יִדיש„ ,אַז ,געהאַלטן האָט שניר געווען דעמאָלט איז וואָס ,יִדישקייט אַלטערנאַטיוווער אַן נאָך זוכעניש מין אַ געווען יִדיש צו דירעקטאָר אַ ווי געאַרבעט ווײַלע אַ ער האָט יאָרן ער1990–סוף .בערקלי אין פּאָפּולער דאָרט .סאַן־פֿראַנסיסקאָ אין מאָסעקסואַליסטן־שילהאָ דער אין דערציִונג און קולטור פֿאַר "קווירן„ דאָזיקן דעם אונטער קולטור יִדישע באַטראַכטן קאָן מען אַז ,פֿאַרשטאַנען ער האָט דער פֿון ."קולטור יִדישער דער אין פֿלאַץ שטיקל אַ זיך פֿאַר אַרויסצובאַקומען„ כּדי ווינקל .(2002 ,אָבֿיכּ קערין מיט) "יִדן קווירע„ בוך זײַן געוואַקסן־אַרויס איז דערפֿאַרונג דאָזיקער

ערנסטע נײַע צו געשטויסן צומאָל אים האָט וואָס „מעשׂה גוטע“, אַ געהאַט ליב האָט שניר דײַטשיש־ייִדישער דער מיט באַקענט זיך ער האָט בערלין אין .אונטערזוכונגען פֿאָרשערישע דער, מאַמע איר פֿון געשיכטע די דערציילט אים טהאָ זי .רעבלינג ילדה קינסטלערין אין חורבן דעם איבערגעלעבט האָט וואָס ,ילדתי לין אַקטריסע און זינגערין ייִדישער .מיזרח־בערלין אין באַזעצט מלחמה דער נאָך זיך האָט און טויט־לאַגערן נאַציסטישע ,לידער ייִדישע פֿון קאָנצערטן געגעבן ילדתי האָט מיזרח־דײַטשלאַנד קאָמוניסטישן דעם סאָוועטישער דער פֿון פֿאָרשונג דער אין ווי אַזוי .ביכער און רעקאָרדירונגען אַרויסגעגעבן אַן פֿון כאַראַקטער אייגנאַרטיקן דעם דורך געוואָרן פֿאַרכאַפּט שניר איז ,קולטור ייִדישער ראָלע פֿראָמינענטע אַ זיך פֿאַר געשאַפֿן האָט וואָס ,פּערזענלעכקייט שעפּערישער אַקטיוואר .געזעלשאַפֿט קאָמוניסטישער דער אין ייִד אַ ווי

האָט ער וועג .רוסלאַנד קיין שנירן געבראַכט ווידער האָט אינטערעס פֿאָרשערישער נײַער אַ ,מאָסקווע אין מלחמה־פֿאָטאָגראַפֿיעס פֿון אויסשטעלונג אַן באַזוכט ,געחידושט זיך ער האָט דאָזיקע .ייִדן געווען ציַיט יענער פֿון פֿאָטאָגראַפֿן סאָוועטישע פֿיל אַזוי נעזעיַ הלמאי :אויגן ייִדישע סאָוועטישע דורך„ בוך זײַן אין פֿאַרענטפֿערן צו געפֿרוווט ער האָט פֿראַגע זײַנעם בוך נײַסטן סאַמע דעם אין .(2011) "חורבן דער און מלחמה, פֿאָטאָגראַפֿיע ,אויגוסט אין הײַיאָר אַרויס איז וואָס „חורבן־פֿאָטאָגראַפֿיע אַ פֿון יאָגראַפֿיעב די :טרויער„ ייִדישן סאָוועטישן פֿונעם בילד פֿאָטאָגראַפֿישן איין פֿון געשיכטע די שניר דערציילט גרוב אַ לעבן שטייט וואָס פֿרוי אַ פֿון בילד דאָזיקע דאָס .באַלטערמאַנץ דמיטרי פֿאָטאָגראַף שטאָט דער לעבן געוואָרן געבומען איז מאַסן־מאָרד פֿונעם קרבנות מאָרדעטעדער מיט דאָזיקע די .1942 יאָנואַר אין אַרמיי רויטער דער דורך באַפֿרײַונג דער נאָך גלײַך קערטש .חורבן פֿונעם אימאַזשן סימבאָלישע ערשטע סאַמע די פֿון איינער געוואָרן איז געשטאַלט ,פֿאָליטיק צונויף בוך דאָזיקע דאָס ברענגט, שניר דוד פֿון ערקוו אַנדערע אין ווי אַזוי .ייִדישקייט און געשיכטע

און צײַט סך אַ געווידמעט האָט וואָס ,מענטש ברייטהאַרציקער אַ זייער געווען איז שניר ער האָט שטערנשיס אַנאַ פֿראָפֿעסאָר מיט איינעם אין .קולטור ייִדישער דער פֿוחות ער .“ענינים ייִדישע מיזרח־אייראָפּעישע„ זשורנאַל אַקאַדעמישן טיקווויכ דעם רעדאַגירט ייִדישער דער פֿון זומער־פֿראָגראַם דער אין לערער באַליבטער אַ געווען איז דער ווי און, וועלט דער איבער אַרומצופֿאָרן געהאט ליב האָט ער .ביכער־צענטראַלע יונגע גרופּעס געפֿירט ער האָט ,“ייִדישקייט„ פֿראָיעקט פֿאַרן עצה־געבער אַקאַדעמישער ייִדישער דער מיט זיי באַקענען צו כּדי ,מיזרח־אייראָפּע איבער רײַזעס אויף אַמעריקאַנער .רײַסן און ליטע אין "היים אַלטער„

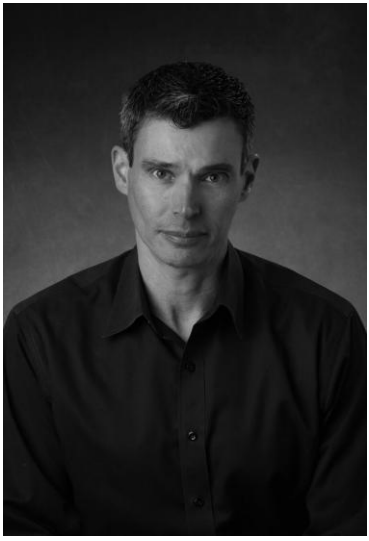
ייִדישער דער פֿאַר אַבדה גרויסע אַ איז פּטירה אומגעריכטע און פֿאַרצײַטיקע שנירס דוד זײַן פֿאַר קודם־כּל און, קאָלעגעס און חבֿרים זײַנע אַלע פֿאַר, קולטור און וויסנשאַפֿט :משפּחה ,גרעג ,גרין קערן און ווייער זייַער טאָכטער סאַשע .לֹא זאָל ער האָבן אַ .גן־עדן ליכטיקן

אין געוועב
IN GEVEB A JOURNAL OF YIDDISH STUDIES

In memoriam: David Shneer z''l

The Editors

Dec 10, 2020



We at *In geveb* are deeply saddened by the untimely passing of David Shneer z"l — brilliant scholar, generous mentor, pathbreaking queer activist, and skilled teacher enthusiastic about sharing his love for yiddishkayt.

In honor of David's shloshim, we are sharing here the tributes and reflections of several who knew him well together with David's own words from *In geveb*'s archives. These words join forthcoming tributes from the many Yiddish studies projects David founded, led, and participated in, including the memorial event

held virtually on Sunday, December 13th hosted by Yiddishkayt and the Yiddish Book Center, and reflections from his colleagues and students at CU Boulder.

His scholarship was brilliant and far-reaching. His influential work on queer Jewish identity and Soviet Yiddish is cited across *In geveb*, and his clear and generous writing and commitment to widening scholarly conversations welcomed new generations of students to Yiddish and Jewish Studies. The Berlin-based writer Donna Swarthout writes: "David Shneer's work is at the center of a course I developed called Jewish in Germany: Migration, Integration and Identity. His article, 'The third way: German-Russian-European Jewish identity in a global Jewish world' is essential reading for my students and anyone wishing to understand Jewish life in Germany today. His illumination of a more diverse and open Jewish community with many identities is an extremely important contribution to our understanding of European Jewry."

David was dedicated to collaboration in all facets of his work. His work on the East German Yiddish singer Lin Jaldati drew him to collaborate with Jaldati's daughter, Jalda Rebling, who writes, "So often you send your articles about her and her work and I added my comments and ideas. Sometimes we totally disagreed, but this is part of the process. [He] taught me so much about my mom." David's former University of Colorado colleague Liora Halperin recalls the "ways he taught me, by example, to navigate disagreements and divisions while not compromising integrity or vision."

David's colleague Elias Sacks, Director of the Program in Jewish Studies at the University of Colorado Boulder, writes:

"The list of David's scholarly and programmatic accomplishments goes on and on, from the books that he wrote to the Archive Transformed artistic residency that he established to the work that he pursued promoting inclusivity and diversity at CU, the Association for Jewish Studies, and beyond. What I find myself coming back to again and again, though, is less David's CV, and more the messages that I've received about the impact he had as a friend, colleague, and mentor. Faculty at Boulder have expressed their gratitude for how he supported their scholarship, their tenure cases, and the work of their departments. Jewish Studies faculty from across the world have described how much they learned from David's research, and how much they treasured his presence at academic gatherings. Students have recounted how David inspired not only their

intellectual pursuits, but also their commitment to engaged citizenship and activism. Members of the public have shared stories about studying with David in synagogues, lecture halls, and other settings—and about how his energy, passion, and unabashed joy left an indelible impression.

“This outpouring is a testament to who David was. In an academic world that often prizes solitary study, David lived a life committed to relationship-building. His scholarship, teaching, and activism were animated not only by his love of learning, but also by his belief that the most important forms of learning involve connections with others. For David, intellectual activity was, fundamentally, a communal endeavor, and the communities he helped create have been transformative.”

His artistic collaborator Jewlia Eisenberg writes:

“Woke up this morning with a question for David about [the Russian poet] Sophia Parnok. Wept until my head hurt when I realized I could not text him, could never again sing with him. It’s a fucking vale of misery and it’s not gonna change.

“Let everyone else praise his brilliant scholarship, his pathbreaking books, his value as a colleague and mentor, his kindness and generosity on every level. I praise his full throated singing! I praise his dry, warm, and occasionally barbed sense of humor! I praise that he called people (me) on their (my) bullshit and asked hard necessary questions! I praise his willingness to lounge drinking tea listening to version after version of the United Front Song—then his ability to quickly transform into the hottest date possible with whom to attend the symphony! I praise his explosion of the archive and his belief (backed up by his meticulous research) that art can make change! I praise his jubilant queerness, his aesthetic queerness, his family-man queerness, and his joy in learning queerly. I praise that he was at the top of his game and pushed himself to be expressive, to be creative, to be exposed! I praise that he fervently believed in anti-fascist music, WAKE UP, PEOPLE, ITS NOT FUCKING OVER! I miss you David I miss you David I miss you David I miss you David I miss you David. Nothing compares to you.

“Di reder dreyen zikh, di yorn geyen zikh,
un eylent bin ikh vi a shteyn.”

We invite you to read David's own words we've been lucky enough to publish. You can find him speaking movingly together with Jewlia Eisenberg about their joint musical and scholarly project on the singer Lin Jaldati.

It's no surprise that David contributed more than once to *In geveb* as a sensitive and thoughtful interviewer himself, amplifying others' work on the Bais Yaakov project and a dance project based on Yiddish sound archives.

Those lucky enough to know David as a mentor remember a remarkable and generous teacher.

Sonia Gollance, a scholar of Yiddish and German Jewish literature, dance, and theater, writes: "David Shneer z"l was one of the first people to teach me about Yiddish literature, to encourage me to envision Yiddish literature as a field encompassing more 'marginal' voices, and to talk with me about my possible academic path. What a terrible loss."

David's former doctoral student Nick Underwood writes:

"In 2015, I decided it was a good idea to nominate David for an American Historical Association's Nancy Lyman Roelker Mentorship Award. That was the effect he had on me and how much I respected and appreciated everything he did. I wanted to pay him back by getting him noticed in this way.

David empowered people. And I was one of those people. Like many in graduate school, I suffered from imposter syndrome. He guided me through it though. In my first year, we sat down and made our first five-year plan (he was a Soviet historian after all. And, if you are wondering, no, we never did it in four). Every summer after, we met to go over it. We would outline what classes I would take, what grants I would apply for, and what conferences I would attend. He would then compel me to think about how to turn that conference presentation into a publication. He pushed me to think about how everything I did built from one year to another (he was a builder intellectually and programmatically) and how all of my activities ought to be tied together somehow. This helped me gain confidence, and he started to make me feel as if I belonged and that just maybe, I wasn't an imposter. He showed me how one could chart their own path, even if it was not clear how that path would reveal itself.

“After I finished my PhD, David continued to give guidance, both professionally and personally. We went to him so often, and he was always so clear and thoughtful in his guidance that we now approach decisions by asking: What would David do?

“For David, and for me now, everything was and is part of a whole, and that gave me the confidence to construct my professional and personal life in this way. I never told him this, but he made me feel like I belonged in this field. At first, I didn’t. Who was I to be in a PhD program? Especially since I was pursuing a field where, to some, background matters. David made me feel as if I belonged, and now this half-Panamanian, son of an Iowa farmer, first generation college grad, non-Jew holds an endowed Chair in Judaic Studies. David did that. We did that. Now that I think of it, I don’t remember telling him I orchestrated a nomination for the Roelker Mentorship Award (he wasn’t awarded it). I should have mentioned it. I wish I had. But that’s ok. I have a lot to build upon. David gave me so much. He was a true friend, colleague, and mentor. He will continue to guide me, too. All I need to do is ask: WWDD?”

His former University of Colorado colleague Sasha Senderovich writes:

“David Shneer z“l created an enormous amount of opportunities for other people to explore their intellectual interests. David approached these with an ingenious skill of his to help other people imagine how such interests could shape up even before they themselves knew how, or even whether, to pursue such projects. He also—and this is just as important—showed how to let some of these opportunities, once established, not be dependent on his person. The latter is a nearly unique quality among scholars, who more commonly get caught up in their own self-importance. David the mensch was the opposite of that; now that he is gone, it’s this skill of his that can begin the process for some of us of learning to live without him.

“During my time teaching at the University of Colorado Boulder between 2013 and 2017, where David was the founding director of the Program in Jewish Studies, which placed Boulder on the map of Jewish Studies in a significant way, I witnessed two such projects take shape.

“One was the creation of the Archive of Post-Holocaust American Judaism, centering on the project of collecting materials of persons and organizations

that, in their time and, some, still, were considered “counter-cultural.” David envisioned that these collections and the scholarship emerging from them would eventually help make that word “counter” in “counter-cultural” moot. The work of these persons and organizations, David believed, *was* post-war American Jewish culture, thought, and activism. The archive runs a biannual set of public events on Embodied Judaism to make the archive’s work and collections known to broader audiences, involving numerous other scholars, artists, activists (Rabbi Arthur Waskow in one case), and community leaders from around the country (Rabbi Zalman Shachter-Shalomi, the founder of Renewal Judaism, in another).

“David also created Archive Transformed, a program that brought pairs of scholars and artists to Boulder, for a weeklong “incubation” residency, in which each pair would work on an archive, broadly conceived, and figure out ways to perform or otherwise make the archive accessible to the public. David’s own work with the singer and performer Jewlia Eisenberg, on performing an archive of antifascist Yiddish songs, was the sort of project he imagined others could be encouraged to do, effectively creating a pathway for scholars and artists to imagine a public that stands to benefit from such work.

“May David’s memory be for a revolution—including in how scholarly work, when conducted with the kind of intellectual generosity of others’ ideas that David modeled, can be approached to benefit a number of larger publics.”

Kveller

Remembering Pioneering Jewish Professor, Father, and LGBTQ Activist David Shneer

By Maddy Albert Nov 11, 2020

David Shneer, a Jewish dad and a professor of Jewish studies at the University of Colorado, Boulder, died on Nov. 4 at age 48 after a long battle with brain cancer. The beloved professor is remembered for his charisma and his unconventional approach to academia. Our colleagues at JTA report that while Shneer's primary area of study was Russian Jewish history, he was fond of visual and performing arts. Along with his collaborator, singer Jewlia Eisenberg, Shneer performed at synagogues and universities across the country a collection of songs by Lin Jaldati, a Holocaust survivor who, according to JTA, became "unlikely diva of Yiddish music in communist East Germany."

While earning his PhD at the University of California, Berkeley, Shneer wrote about Yiddish culture in the USSR before the 1930s, studying the impact of the language on Jewish culture in Russia. As noted in *The Forward*, exploring Yiddish was "a sort of search for an alternative Judaism," a concept he expanded on in his later work. Shneer was a co-editor of *Queer Jews* — a 2002 collection of essays exploring the space that LGBTQ Jews create for themselves in Jewish

communities. His co-editor was Rabbi Caryn Aviv — a dear friend, colleague, and the co-parent of his daughter.

Shneer wrote about his family in a moving Kveller piece that was published in 2010. "My Big Fat Queer Jewish Family" is a witty and thoughtful musing about parenting his daughter, Sasha, with his husband, Gregg Drinkwater, and Aviv.

In the piece, Shneer explores how many people have questions about the biological component of what he calls his "three- parent, two-house, one-home family." He responds in intellectual fashion, reflecting about why these acquaintances would ask such brazen questions: "Do people ask us overly personal questions because of who we are and what we're doing? Because we're all very social and open people? Or are we merely an object of curiosity, doing something relatively unique?"

Shneer also wrote a comedic, deeply honest piece for Kveller, "Adventures in Birthing Class," about attending a birthing class with Aviv, in which he celebrates the miracle of life while also acknowledging his fears and discomforts. Ultimately, he beats back his hesitations surrounding the birthing process: "But this was the birth of my kid, so I did what any good student would do — I studied all of the chambers, tubes, paths, and other places the baby would be traveling during show time. And I did what any good daddy would learn to do — appreciate the life-giving power of a woman's body."

Shneer also co-founded Jewish Mosaic, the Jewish LGBTQ organization that later merged with Keshet. His friends and colleagues remember him as a mensch; a kind and caring individual who was respectful of a variety of political opinions. May his memory be for a blessing.

Colorado Arts and Sciences Magazine

Published: Nov. 6, 2020

Students this week shared their stories about ‘how, again and again, he had shaped their lives at Boulder and beyond’

Professor David Shneer, the Louis P. Singer Endowed Chair in Jewish History at the University of Colorado Boulder, passed away this week. He was 48.

Called a “pathbreaking” scholar by the *Frankfurter Allgemeine Zeitung*, Shneer's research focused on 20th century European, Russian and Jewish history and culture.

Elias Sacks, director of the Program in Jewish Studies and associate professor of religious studies, said that Shneer succumbed after a long battle with cancer. He described Shneer as a brilliant scholar whose work received nearly every prestigious award in the field of Jewish Studies.

“More than that, though, he was someone who cared deeply about building community,” Sacks said, adding that he spent time this week on Zoom with many of Shneer’s former and current students, including a current undergraduate who had never taken a class with him, but who had heard about how dedicated a teacher he was.

“They shared stories about how, again and again, he had shaped their lives at Boulder and beyond. He was someone who was profoundly committed to those around him, and who was loved in return,” Sacks said.

Noting that the Mishnah, an ancient Jewish text, teaches that each person should make for themselves a friend, acquire for themselves a teacher and judge everyone favorably, Sacks added: “David exemplified what friendship, learning and embracing—and changing—the world truly mean. We are grateful for the time that we had with him, and heartbroken by his loss.”

Paul Sutter, professor and chair of history, noted that Shneer was an extraordinary and award-winning scholar, “but the things I will always remember about him are less easily gleaned from an academic CV.”

Shneer was “the consummate artist-humanist,” a singer and an actor/performer, an archival researcher and historical writer, a scholarly collaborator and community builder, an engaged scholar-activist and an “extraordinary teacher and mentor to students and professional colleagues” alike, Sutter said, adding:

“I rarely saw him around Hellems Hall when he was not surrounded by students, often engaged in hallway conversations that extended well beyond class, and when I stopped by his office, there always seemed to be student there as well, drinking tea with him. He was a wonderful colleague.”

Rabbi Marc Soloway of Congregation Bonai Shalom issued a statement expressing “deep grief at the devastating loss of Professor David Shneer, who was so loved and respected and taught several times in our community.”

David exemplified what friendship, learning and embracing—and changing—the world truly mean. We are grateful for the time that we had with him, and heartbroken by his loss."

Soloway said Shneer was truly inspirational in his academic work. “May his memory endure as a great blessing and our prayers of comfort and strength to his husband, Gregg Drinkwater, all his family and friends who adored him.”

Shneer received his PhD in history from the University of California, Berkeley in 2001. He directed the Center for Judaic Studies at the University of Denver before joining the CU Boulder faculty in 2008.

While at CU Boulder, Shneer served as director of Jewish studies, professor of history, and chair of religious studies. He was a distinguished lecturer for the Association for Jewish Studies, faculty director for Yiddishkayt, co-editor in chief of *East European Jewish Affairs*, and was the inaugural faculty director of CU Boulder's Post Holocaust American Judaism Archive.

His book *Through Soviet Jewish Eyes: Photography, War, and the Holocaust*—which won the 2013 Jordan Schnitzer Prize of the Association for Jewish Studies and was a finalist for the National Jewish Book Award—looks at the lives and works of two dozen Soviet Jewish World War II military photographers to examine what kinds of photographs they took when they encountered evidence of Nazi genocide on the Eastern Front.

In fall 2011, the traveling museum exhibit "Through Soviet Jewish Eyes" debuted at the CU Art Museum in Boulder and then showed at the Museum of Jewish Heritage in New York City, the Holocaust Museum Houston, the University of Louisiana's Museum of Art at the Illinois Holocaust Museum in Chicago.

David Shneer singing during "Art is My Weapon: The Radical Musical Life of Lin Jaldati". Photo taken by David T. Coons.

His other books include *Queer Jews*, *Yiddish and the Creation of Soviet Jewish Culture* and *New Jews: The End of the Jewish Diaspora* which has sparked discussion in publications like the Economist and the Jerusalem Post.

Shneer's latest book, *Grief: The Biography of a Holocaust Photograph* explores the history of a single image from the moment the Soviet photographer encountered the first liberated Holocaust killing site in January 1942 in the southern Russian city of Kerch.

Shneer lectured nationally and internationally and wrote for the *Huffington Post*, *Rocky Mountain News*, *The Denver Post* and publications dedicated to Jewish life and culture, including *Forward*, *Pakntreger*, *Jewcy* and *Nextbook*.

Shneer co-founded Jewish Mosaic, the first national Jewish LGBT organization, which merged with Keshet in 2010, and was education director of Congregation Sha'ar Zahav, the LGBT outreach synagogue of the San Francisco Bay Area, from 1997 through 2001.

His work with the Jewish nonprofit world included consulting with organizations around issues of integrating post-Soviet Jews into Jewish communal life, having served as co-chair of Limmud Colorado, a volunteer-based Jewish learning festival; vice-chair of Keshet, a regional nonprofit that works for full equality and inclusion of LGBTQ in Jewish life; and working with Facing History and Ourselves, a global nonprofit dedicated to fostering a democratic, human-rights oriented education in high schools.

Baruch Dayan HaEmet

Dr. David Shneer z"l

Professor David Shneer, Louis P. Singer Endowed Chair in Jewish History at the University of Colorado, Boulder, passed away Wednesday November 4th, 2020 after a long battle with cancer. He was 48 years old.

The funeral was held Friday, November 6th, 2020, and the graveside service and burial will be in Rancho Palos Verdes, California on Tuesday, November 10, 2020. There will be remote shiva sessions on Tuesday, Wednesday, and Thursday, November 10, 11 and 12. Details will follow.

David's Research, Scholarship and Public Life:

For those who might not know the full extent of David's public work as a scholar, teacher, writer and community leader, I invite you to browse through his personal web site: https://www.davidshneer.com/

To see and hear David's beautiful voice as a singer, here he is with his music collaborator and dear friend, Jewlia Eisenberg, singing Dem Milner's Trern ("The Miller's Tears") in Yiddish (lyrics in comments). This is part of Jewlia and David's "**Art Is My Weapon**" project, about the radical musical life of Lin Jaldati, a Dutch Jewish cabaret performer and Holocaust survivor who migrated to East Berlin after WWII and became the "Yiddish diva" of the Communist world.

More on the "**Art Is My Weapon**" project can be found here: https://yiddishkayt.org/art-is-my-weapon

"I'm writing with the devastating news that our beloved friend and colleague, Professor David Shneer, passed away after a long battle with cancer. David was many things – a groundbreaking scholar, a visionary leader, a passionate activist, and a devoted teacher. For so many members of this community and

the Jewish Studies world across the globe, though, David was much more. He was a friend, mentor, and role model – someone whose warmth, generosity, and deep and abiding care for those around him transformed and inspired lives. He was someone who made CU Boulder, Colorado, and academia a home for so many of us.

The Mishnah teaches that each person should make for themselves a friend, acquire for themselves a teacher, and judge everyone favorably. David exemplified what friendship, learning, and embracing –and changing – the world truly mean. We are grateful for the time that we had with him, and heartbroken by his loss.

May his memory be for a blessing.

— Elias Sacks, Director, Program in Jewish Studies, University of Colorado Boulder

"Bonai Shalom expresses our condolences and deep grief at the devastating loss of Professor David Shneer, who was so loved and respected and taught several times in our community. He has been truly inspirational in his academic work and in his role in CU's Program in Jewish Studies. May his memory endure as a great blessing and our prayers of comfort and strength to his husband Gregg Drinkwater, all his family and friends who adored him."

— Rabbi Marc Soloway, Congregation Bonai Shalom

David Shneer was Louis P. Singer Endowed Chair in Jewish History, Professor of History and Jewish Studies, and former Chair of the Department of Religious Studies at the University of Colorado Boulder. He was a Distinguished Lecturer for the Association for Jewish Studies, faculty director for Yiddishkayt, co-editor in chief of *East European Jewish Affairs*, and was the inaugural faculty director of CU Boulder's Post Holocaust American Judaism Archive.

Called a "pathbreaking" scholar by the *Frankfurter Allgemeine Zeitung*, Shneer's research focused on 20th century European, Russian, and Jewish history and culture. His book, "***Through Soviet Jewish Eyes: Photography, War, and the Holocaust***" (Rutgers University Press, 2011), winner of the 2013 Jordan Schnitzer Prize of the Association for Jewish Studies and finalist for the National

Jewish Book Award, looks at the lives and works of two dozen Soviet Jewish World War II military photographers to examine what kinds of photographs they took when they encountered evidence of Nazi genocide on the Eastern Front. In fall 2011, the traveling museum exhibit *Through Soviet Jewish Eyes* debuted at the CU Art Museum in Boulder, Colorado, and then showed at the Museum of Jewish Heritage in New York City, the Holocaust Museum Houston, the University of Louisiana's Museum of Art, and at the Illinois Holocaust Museum in Chicago through September 2015.

His other books include "***Queer Jews***," finalist for the Lambda Literary award, "***Yiddish and the Creation of Soviet Jewish Culture***," finalist for the National Jewish Book Award, and "***New Jews: The End of the Jewish Diaspora***," which has sparked discussion in publications like the *Economist* and the *Jerusalem Post*. For more on Professor Shneer's book projects, see the Books page on his website.

Shneer's newly published book, "**Grief: The Biography of a Holocaust Photograph**" (Oxford, 2020) that explores the history of a single image from the moment the Soviet photographer encountered the first liberated Holocaust killing site in January 1942 in the southern Russian city of Kerch.

Shneer lectured nationally and internationally and wrote for the *Huffington Post, Rocky Mountain News* and the *Denver Post* as well as publications dedicated to Jewish life and culture, including *Forward, Paknteger, Jewcy,* and *Nextbook*. Shneer taught or was a scholar-in-residence at the University of California campuses at Berkeley and Davis, and at the University of Illinois, the National Yiddish Book Center, the University of Wisconsin, the U.S. Holocaust Memorial Museum, served as the Pearl Resnick Fellow, and the Graduate Theological Union in Berkeley. At the time of his passing, he was serving as co-editor-in-chief of *East European Jewish Affairs* and on the editorial boards of *Journal of Jewish Identities*, the Association for Jewish Studies' magazine *Perspectives*, and for the book series Borderlines with Academic Studies press. He served as consultant to numerous Jewish agencies on questions of contemporary Jewish identity, and served on the board of directors of the Association for Jewish Studies. He won prestigious fellowships from the Social Science Research Council, Hadassah-Brandeis Institute, the

International Research and Exchange Council, and the U.S. Holocaust Memorial Museum.

In his broader work, Shneer co-founded *Jewish Mosaic*, the first national Jewish LGBT organization, which merged with *Keshet* in 2010, and was education director of Congregation Sha'ar Zahav, the LGBT outreach synagogue of the San Francisco Bay Area, from 1997 through 2001. His work with the Jewish non-profit world included consulting with organizations around issues of integrating post-Soviet Jews into Jewish communal life, having served as co-chair of Limmud Colorado, vice-chair of *Keshet*, and working with Facing History and Ourselves, a global nonprofit dedicated to fostering a democratic, human-rights oriented education in high schools.

TRIBUTE TO PROFESSOR DAVID SHNEER Z"L

On November 4, 2020, a beloved member of our Jewish Studies community, Professor David Shneer, passed away after a long battle with cancer. David joined the University of Colorado Boulder faculty in 2008, serving as Director of the Program in Jewish Studies from 2008-2015 and Chair of the Department of Religious Studies from 2016-2019. He held the Louis P. Singer Chair in Jewish History.

David was a transformational figure. Within CU, he oversaw the launch of a major and two minors in Jewish Studies, the establishment of the Post-Holocaust American Judaism Collections, and the creation of North America's first endowed chair in Israel/Palestine Studies. He authored and edited numerous books, including (among others) Queer Jews (2002), Yiddish and the Creation of Soviet Jewish Culture (2004), Torah Queeries: Weekly Commentaries on the Hebrew Bible (2009), Through Soviet Jewish Eyes: Photography, War, and the Holocaust (2011), and Grief: The Biography of a Holocaust Photograph (2020)—books that reshaped our understanding of the Jewish past and Jewish present and received accolades across diverse fields. He co-edited the journal East European Jewish Affairs and empowered emerging voices, working with students who have gone on to study and teach across the world. And he re-imagined the nature of scholarship and scholarly life, curating museum and gallery exhibits, establishing Archive Transformed: The CU Boulder Artist/Scholar Collaborative Residency, and working tirelessly to promote inclusivity and diversity at CU, the Association for Jewish Studies, and beyond.

Since David passed away, we have received numerous tributes to him. Colleagues at CU have expressed their abiding gratitude for how he supported their own work and the work of their departments. Jewish Studies faculty from across the world have described how much they learned from David's scholarship, and how much they treasured his presence at academic gatherings. Students have recounted how David inspired not only their intellectual pursuits, but also their commitment to engaged citizenship and activism. Members of the

public have shared stories about studying with David in synagogues, lecture halls, and other settings—and about how his energy, passion, and unabashed joy left an indelible impression.

This outpouring is a testament to who David was. In an academic world that often prizes solitary study, David lived a life committed to relationship-building. His scholarship, teaching, and activism were animated not only by his love of learning, but also by his belief that the most important forms of learning involve connections with others. For David, intellectual activity was, fundamentally, a communal endeavor, and the communities he helped create have been transformative for those of us fortunate enough to participate in them.

This August, we hosted a webinar celebrating the publication of David's newest book, Grief: The Biography of a Holocaust Photograph. In his closing remarks, David reflected on what it means for a community to mourn and honor a beloved member. As we come to grips with his loss, we know that David's memory will live on, inspiring us—as he did during his life—to build new connections, take up new conversations, and leave the world better than we found it.

Dr. David Shneer | Profile

Biography

David Shneer, queer-Jewish scholar and activist, was born on April 6, 1972 in Los Angeles, California, to Diane and Jim Shneer. A prodigious child, he taught himself to read by age three. When he began formal education, his kindergarten teacher spotted his abilities and arranged for him to be placed in the third grade. David's personality developed to become kind, generous and engaging alongside his advanced and often unconventional academic ability. He did university studies at University of California: Berkeley, earning a B.A. degree (1994) in history and Slavic languages, an M.A. (1996) and Ph.D. (2001) both in history.

Shneer's Ph.D. thesis, expanded and published in 2004 as *Yiddish and the Creation of Soviet Jewish Culture 1918-1930,* explored the apex of Yiddish culture in the Soviet Union before the Stalinist purges of the late 1930s. Shneer noted in a 2010 interview that his grandparents were originally from Russia but were fully assimilated, "with no trace of a Yiddish accent in their English." He believed that "Yiddish is never just Yiddish;" interest in Yiddish was a search for an alternative Judaism which was popular in Berkeley during his student years. Shneer was among the first scholars to gain access to the Soviet archives, most importantly, the archive of the Moscow Yiddish newspaper, *Der Emes*. This allowed him to bring new insights to this aspect of Soviet Jewish history.

Shneer's deep appreciation for Yiddish led him to run a summer program at the Yiddish Book Center in Amherst, Massachusetts from 2005-2016. The Center's founder and long-time director, Aaron Lansky, highly praised Shneer's work there: "The students loved him. You get those reviews at the end, and they were just off the charts."

Shneer's gay activism also began during his Berkeley years. He served as the education director of Congregation Sha'ar Zahav, the LGBT synagogue in San Francisco from 1997 through 2001. In the summer of 2003, Shneer was one of

the founders of Mosaic: The National Jewish Center for Sexual and Gender Diversity. As the first such national organization in the U.S., Mosaic's purpose was stated as: "partners with Jewish organizations, communities, and individuals of every denomination to create a world where all Jews are fully included in Jewish communal life, regardless of sexual orientation or gender identity." In 2010, Jewish Mosaic merged with another national organization, Keshet. Shneer served on the Keshet board of directors and as vice-chair for a time. In 2002, Shneer co-edited a book of essays, entitled *Queer Jews*, which describes how queer Jews are changing Jewish American culture, creating communities and making room for themselves, as openly, unapologetically queer and Jewish.

Shneer was the 2003-2004 Pearl Resnick Postdoctoral Fellow at the U.S. Holocaust Memorial Museum. His research project was entitled, "On the Frontlines: Soviet Jewish Photographers Confront World War II and the Holocaust." During this and following years he studied the lives and works of two dozen Soviet Jewish World War II military photographers, examining what kinds of photographs they took when they encountered evidence of Nazi genocide on the Eastern Front. He published this as *Through Soviet Jewish Eyes: Photography, War, and the Holocaust* (2011), which won the 2013 Jordan Schnitzer Prize of the Association for Jewish Studies and was a finalist for the National Jewish Book Award. In fall 2011, the traveling museum exhibit "Through Soviet Jewish Eyes" debuted at the Colorado University Art Museum in Boulder, and then displayed at the Museum of Jewish Heritage in New York City, the Holocaust Museum Houston, the University of Louisiana's Museum of Art, and at the Illinois Holocaust Museum in Chicago.

Shneer began teaching at the University of Denver in 2001 and became the Director of the Center for Jewish Studies there in 2003. He moved to the University of Colorado in Boulder in 2008 where he served as Director of Jewish Studies until 2015. He became the Louis P. Singer Chair of Jewish History in 2012 and also served as Chair of the Department of Religious Studies from 2016-2019.

Shneer has lectured extensively nationally and internationally. Also a prolific writer, he has been published in numerous scholarly, cultural and popular publications. Most recently, he served as editor-in-chief of *East European*

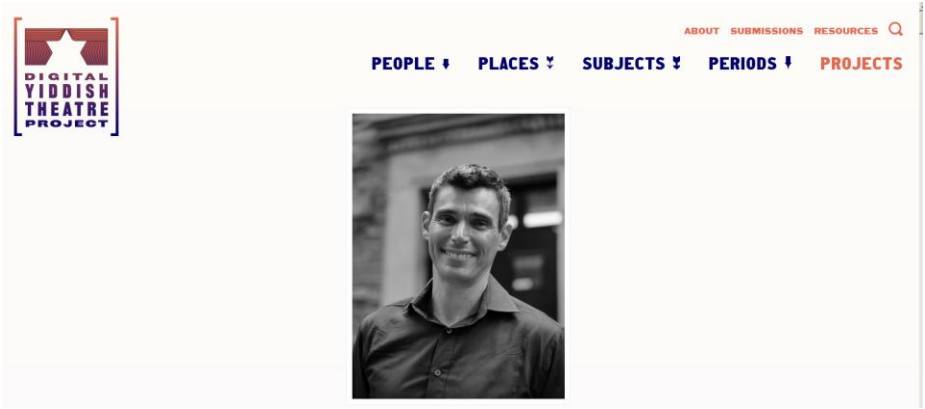
Jewish Affairs and on the editorial boards of *Journal of Jewish Identities*, the Association for Jewish Studies' magazine *Perspectives*, and for the book series Borderlines with Academic Studies press. He has served as consultant to numerous Jewish agencies on questions of contemporary Jewish identity, and on the board of directors of the Association for Jewish Studies.

Shneer blended astute scholarship with cultural reflection and social activism which drew many students to him for counsel and direction. He relished the role of mentor and guide for students and young scholars and was always accessible and attentive to their needs. His teaching typically drew high marks from his students.

Shneer's wide-ranging passion for the arts and storytelling could lead to an innovative scholarly project. During a visit to Berlin, he met the German-Jewish singer and actress Jalda Rebling and learned about her mother, the Dutch-Yiddish singer and actress, Lin Jaldati. Jaldati survived the German concentration camps during the Holocaust and settled in East Berlin. There she became the Yiddish diva of the Communist world, touring with concerts of Yiddish songs and releasing several albums. In collaboration with singer-colleague Jewlia Eisenberg whom he met when they were Berkeley students, Shneer created a multimedia project, "Art Is My Weapon: The Radical Musical Life of Lin Jaldati." This project tells Jaldati's story through song, showing how she was instrumental in shaping Holocaust memory in East Germany until her death in 1988. Shneer impressed his scholarly colleagues by presenting his work through singing and storytelling as shown in the video below Shneer and Eisenberg performed in numerous synagogues and universities.

Shneer most recent work, *Grief: The Biography of a Holocaust Photograph*, describes the history of the world's first widely circulated Holocaust liberation photographs as they travel from the killing fields of southern Russia in 1942 to the white walls of the Museum of Modern Art in the 21st century. This was published by Oxford University Press in 2020.

Shneer married Gregg Drinkwater in a traditional chuppah ceremony in 1996. They co-parented daughter Sasha. Shneer struggled with the onset of brain cancer for several years before entering hospice care and completing his life journey on November 4, 2020.



The DYTP Remembers David Shneer

Dec. 10 2020

The DYTP mourns the untimely passing of our colleague and friend, David Shneer. On two occasions David contributed to the DYTP and his entries are found here and here. Below, members of DYTP's research team and advisory board reflect on their encounters with David and his work.

Joel Berkowitz
University of Wisconsin-Milwaukee, DYTP Co-Founder

I first met David at a Yiddish Studies conference in Krakow in 1999. I remember being struck right away by how his broad smile seemed to arrive several moments before the rest of him did, and by his lively engagement with ideas. A notable moment at that conference came in the form of an animated exchange between David and an *éminence grise* among Soviet Jewish historians. While I didn't know the subject matter well enough to evaluate it fully, it felt as if I was witnessing a snapshot of a paradigm shift in how Soviet Jewish culture was interpreted. And sure enough, David was in the process of becoming a leading voice among a new generation of scholars in that field, as other contributors to this post so vividly describe.

Fast forward a few years, and David and I would find ourselves in new jobs, directing and teaching in Jewish Studies programs. Though we lived and worked far from one another, we would cross paths in person on various occasions, leaving me with vivid memories of conversations over the years in conference-hotel hallways, during and between sessions at professional workshops, at annual breakfast meetings of the editorial board of *East European Jewish Affairs*, or over drinks at the bar at the end of long (but happy) days of delivering and listening to conference papers. Many of these were in the company of numerous mutual friends, like my fellow contributors here. All of them were enlivened by David's relentless energy, inquisitiveness, warmth, and kindness.

Fast forward another decade or so, to 2013, when I finally found the perfect opportunity to bring David to my university in Milwaukee: to deliver a lecture marking the anniversary of Kristallnacht, and give some other more intimate presentations as well. I've hosted many remarkable speakers over the years, but David's visit still stands out: among other reasons, because of his boundless energy, the ease with which he interacted with people, and his versatility as a scholar. In the course of a thirty-six-hour visit, David gave three public talks and also visited a class I was teaching and co-taught a session with me on Soviet Yiddish theatre and film. The class visit provided the double delight of watching clips featuring the great Soviet Yiddish actor Solomon Mikhoels, and having them put in context by one of the leading scholars of Soviet Jewish culture. My students participated with all the enthusiasm of Mikhoels's character Nosn Beker doing his part to help turn the city of Magnitogorsk into a manufacturing hub.

In addition to his well-received Kristallnacht lecture, from material in his book Through Soviet Jewish Eyes, David gave two presentations in my campus's Hillel building: a workshop related to his co-edited volume Torah Queeries, on LGBT perspectives on the Torah, and personal reflections on his work as a Jewish LGBT activist. Stories David told in the latter session resonated particularly strongly with a community member from an older generation, who responded with stories of his own engagement with the Jewish LGBT world over an even longer period of time. It was one of those moments one always wishes for,

when the visiting lecturer not only makes a mark on the audience, but is in turn enriched by that interaction.

The Digital Yiddish Theatre Project mourns David's premature passing and cherishes his memory. We feel fortunate that his prolific writing on Jewish cultural history twice found its way to the DYTP blog, in an article on a little-known Yiddish cultural society in Amsterdam, and a lively review, co-authored with fellow historian Rebecca Kobrin, of the Yiddish-language revival of *Fiddler on the Roof*. The reflections shared in this post illustrate just a few of the ways that David enriched the academic fields he worked in and the countless lives he touched. May his memory be a blessing.

Arthur Schnitzler, *Der karahod*, trans. D. B. Mikrokosmos, 1916.

Sonia Gollance
The Ohio State University, Managing Editor, Plotting Yiddish Drama

The first Yiddish book I ever purchased was a slim green volume, a Yiddish translation of Arthur Schnitzler's provocative play *Reigen* (*La Ronde*). That was the summer I started studying Yiddish. I was a Steiner intern at the Yiddish Book Center, and I decided to show off my new treasure to the instructor for my Yiddish culture class. David Shneer was the perfect person to share in the giddy excitement of a new Yiddishist. He looked over the volume appreciatively, noting the translator's rather fantastical name: D. B. Mikrokosmos. I pointed out how I had already deciphered some of the names of the characters, like "di prostitutke." Yet I was confused about the title, *Der karahod*, which did not have a readily recognizable Germanic cognate. David said he thought it was a Ukrainian circle dance. At the time, I did not know that I would go on to write about dance or about the significance of the karahod as a structuring device in Yiddish literature. I later learned that the karahod is a Slavic circle dance more broadly, yet it took a while for me to stop thinking of it as Ukrainian. The truth, I realized, was that the beautiful memory of that conversation with David had imprinted itself on my mind.

I was nothing if not enthusiastic that summer, a twenty-year-old college student who knew I wanted to go to graduate school but did not yet know what that entailed. The Yiddish Book Center had assembled a great group of instructors,

and I relished the opportunity to talk with them. David was particularly amenable to being peppered with questions. I remember being both intimidated and impressed by him, yet David was also approachable. I told him I wanted to live in Germany for a year after college and go on to pursue a PhD—and he weighed in on where I should go. As he held the copy of *Der karahod* that was newly mine, David explained that one day I could write an entire article about it. This was the first time someone had given me a sense of the possible scope for an academic article, and it blew my mind.

It did not occur to me at the time to be surprised that an established male academic would see a female undergraduate, at the height of her collegiate hippie phase, as a future scholar. Yet now I realize just how empowering my encounter with David was. He treated me as someone who might follow a path similar to his own, which helped broaden my ideas about what was possible and what questions to consider in pursuing the future I wanted. Yet that wasn't all. The texts David taught in his class emphasized Yiddish culture as a scrappy underdog, voiced by women and working-class poets. From early on, I viewed the Yiddish canon as a dynamic space that could be contested and expanded. I felt my horizons were broad in terms of the research questions I could ask and what I could bring to the field through my scholarship. David deserves a lot of credit for the way he shaped my perspectives on Yiddish studies. May his memory be a blessing.

Nick Underwood
The College of Idaho, DYTP Project Manager

I visited Colorado for the first time in 2009 under the auspices of the Posen Foundation. At the time, I was the grants liaison for the Foundation's New York-based Center for Cultural Judaism. I was visiting the University of Denver (DU) because it was a grant recipient for which David was the principal investigator. We spent two full days together. He had recently started his position at CU Boulder, but he maintained a connection to DU because of the grant. I had done many of these campus visits, but this one quite literally changed my personal and professional life. In the car, on the way back from Boulder to Denver and on the last day of my visit, I was telling David about how I wanted to go back to grad school (I had an MA in history at the time), and I shared with him some of

what I was interested in. Then, I really wanted to work on something related to Yiddish culture, the Spanish Civil War, and France. David turned to me and asked, "where are you applying?" I named a few programs, and he said, "Add CU to the list. We will be adding a German historian in the next year or two and we are expanding Jewish studies. You should think about it." I appreciated the invitation, and I got the feeling that we might work well together, something that was important to me. So, I applied; I got in. And my family moved to Colorado.

I was inspired by David's scholarship, his program-building, and his way with people. He was who I wanted to be as an academic. I admired (and still do) his way of analyzing culture and also taking seriously the ways that performance helps build community. He analyzed European Jewish culture in a way that took seriously culture makers' and cultural activists' current moment, eschewing foreshadowing. I would eventually take the approach he developed in *Yiddish and the Creation of Soviet Jewish Culture: 1918-1930* and apply it to interwar France. It led me to ask: so what that the fall of the Third French Republic and Vichy years were on the horizon in 1930s France? That doesn't diminish the real attempt at French belonging that immigrant Jews in France attempted. David was instrumental in pushing me to see the 1920s and 1930s in this way. As we worked together, his work on performance and visual culture also fundamentally shaped the way I used sources and incorporated them into my narratives. He is very present in how I think and write.

David blended his research into his programmatic and public work remarkably seamlessly. When I came to CU, I brought with me an administrative background. I like admin—(I know, I know!)—and he guided me here, too. He was very deliberate in how he structured programs, but he was also open to hearing everyone's voices and contributions. He made people feel heard. He shaped things, but also gave people the freedom to feel a sense of ownership over their contributions and the final product. He took students' (undergraduate and graduate) voices seriously, and he built bridges in meaningful ways.

David was seemingly involved in everything, and he encouraged me to do the same. Together we built aspects of the graduate program in Jewish studies at CU, we worked with Anna Shternshis as part of the editorial team *of East European Jewish Affairs* for almost six years, and we collaborated on conference

panels. Recently, we had been working as guest editors of what would have been our last issue of *EEJA*—its forthcoming fiftieth-anniversary issue. Together, we finished editing the essays for the issue in the week before he died. We were also planning on write something together. He was so very good at co-authorship. He also recently helped me think through the redevelopment of the Judaic studies minor at The College of Idaho. I wanted to globalize the curriculum in a way that emulated our approach at CU. He said "yes" to a lot of things and always had time for people. He was revolutionary in this thinking and program-building and he was, quite simply, a joy to be around.

One of the many things I'll miss is an odd tradition we started at some point when I was off doing archival work. Whenever I would finish a day of research, I'd send him a text message of me drinking a glass of wine or a Belgian beer. The chalice was an important part of the image. He would then remind me that, actually experiencing the places you were researching, was also—one might say the most important—part of research. That is, research is not only about archival findings. This summed him up. He was that rare perfect blend of mentor, colleague, and friend. He challenged you to do more, he supported you in doing whatever it was, and he encouraged you to have fun while doing it.

Michael Berkowitz
University College London, DYTP Advisory Board

It is truly an honor to contribute to this memorial and remembrance of our beloved David Shneer (z"l).

In terms of quality, heft, and impact on the field, David's scholarship did more to bridge the traditional disciplinary boundaries, and to enhance modern Jewish history from the perspective of interdisciplinarity, than that of any other historian of Jewish Studies of his generation. I do not say this lightly. In total, his thoughtful, creative, historically-grounded integration of literature, photography, gender, and music, is unsurpassed.

I strongly believe that despite numerous awards and various accolades, David's achievements were not recognized to the extent that they deserved. Jewish Studies, overall, is a conservative field that has doggedly resisted the

innovations that David championed. (I will never forget what a struggle it was to convince the Association for Jewish Studies that it should allow the use of a slide projector in a conference session in the early 1990s.)

I initially read David's two major monographs soon after their publication. I was impressed at the time, and my esteem for his work only grew over the years. As I myself continue in the field of Jews and photography, I repeatedly turn to David's work—and appreciate it all the more. His book on Yiddish in the Soviet Union not only holds up well; it has helped shape an entire field.

While on sabbatical, based in Washington and New York during academic year 2016-17, when giving presentations about my current research on filmmaking in the United States during the Second World War, I prominently mentioned David's book on Soviet Jewish photojournalists. This was not simply a polite or passing reference to the historiography. I emphasized that my findings about Jews working for the US Army Signal Corps, as photographers and cinematographers, bore striking similarities to David's interpretation of their Soviet counterparts. There is no single work that has been more important to the foregrounding of my project than *Through Soviet Jewish Eyes*.

David was highly prolific. He wrote dozens of articles and book chapters, many of which are entirely separate from his monographs and edited books. He edited significant and fascinating anthologies that have truly advanced the fields of history and Jewish Studies.

His book based on his Berkeley PhD dissertation, Yiddish and the Creation of Soviet Jewish Culture, 1918-1939 attained the status of a classic after only a few years. For the most part, the subject he considered had been seen as something of a prelude to the demolition of Jewish collective identity—and outright state murder—in the USSR. In resisting the urge to "backshadow," he developed a persuasive case for the complex, substantive, and symbolic role of Yiddish within official Soviet and Soviet Jewish culture. He not only corrected the historical record but filled a crucial lacuna within modern Jewish history. I think it is one of the best five or six books, in all of modern Jewish history, written in the last twenty years. It revealed a depth and breadth of analysis that one might expect from a scholar who had spent decades on the subject. The fact that such a mature, reasoned, well-written, and provocative book emerged in such short order from his PhD was, in a word, incredible. Moreover, this book

demonstrated a superb historical imagination and intellectual courage. David's illumination of "the politics of language and culture"—such as the suppression of Hebrew, and "conflict" between Yiddish and Hebrew—resulted in one the finest interpretations of Jewish modernity, ever.

I can speak of his book Through Soviet Jewish Eyes: Photography, War, and the Holocaust with even greater exuberance. David was the first scholar of Jewish Studies to recognize the extent to which photography was a "Jewish" field in Eastern Europe. This work, therefore, is not only a tremendous contribution to the field of cultural studies, but addresses critical issues pertaining to Jewish social history, and European history generally, that few other scholars had even touched. He proved himself to be exceptional in reading images, and without equal in exploring the complex world behind the photographs. This book had a tremendous and still growing reception. It represents a level of sophistication in dealing with visual culture, in Jewish Studies, that broke the mold.

David's later work included a study of a Dutch-Jewish Yiddish-language cabaret actress, Lin Jaldati, and her daughter, Jaida Rebling. The project was extremely significant from a number of perspectives. Obviously the Holocaust decimated European Jewry. But the presence and roles of Jews in post-Second World War Europe remains a critical topic. David uncovered the career of a woman who created an unprecedented role for herself as a bridge between eras and cultures. David showed, yet again, that he was in a class of his own as an interlocutor between Yiddish-speaking, pre-1939 Europe, the Holocaust, and the postwar period. He also was remarkable for his success in reconstructing and analyzing Jewish popular culture that was, in some respects, far more important for understanding the lives of Jews than traditional approaches that privilege the lenses of (narrowly defined) religion and politics.

David was an industrious, prolific historian, whose work was extraordinarily creative. By all measures he was a constructive, imaginative, active force and an outstanding citizen of his diverse academic homes. He produced work of the utmost originality and quality that will prove of enduring significance. David had, in the best sense, a live mind, and the legacies of his scholarship will no doubt continue to shape and stimulate historical questions and thereby attain increasing eminence.

Jeffrey Veidlinger
University of Michigan, DYTP Advisory Board

For much of the twentieth century, most scholarship in Jewish history focused on the Jews of Central Europe and Germany. This was particularly evident in the fields of cultural and intellectual history, where Soviet Yiddish writers, Russian Jewish philosophers, Ukrainian Jewish artists, and Romanian Jewish musicians were routinely ignored in favor of their more famous German counterparts. Much of this neglect could be attributed to Cold War politics, which both demeaned Soviet cultural activity and made it difficult to gain access to the cultural achievements of the Soviet Union. The recognition that there had been a lively Yiddish culture in the Soviet Union also threatened to undermine the portrayal of the Communist state as universally anti-Semitic. The anti-Zionist message of much of Soviet Jewish culture also posed problems for many in the west.

David Shneer was among the first cadre of graduate students to mine Soviet archives and, like many of his cohort, came to realize the riches of Soviet Yiddish culture and Jewish cultural achievement in the Soviet Union. In his first book, *Yiddish and the Creation of Soviet Jewish Culture*, David showed how Yiddish cultural activists in the prewar Soviet Union developed an extensive publishing industry of books and periodicals, and a vibrant network of poets, writers, and literary critics. He argued that Soviet Jewish writers and activists were able to maintain a multivocality that allowed them to be both Soviet and Jewish simultaneously—"Soviet and kosher," as Anna Shternshis would later put it. Since then, this viewpoint has become the standard narrative, and Shneer's first book has become a seminal volume.

David's second monographic study of Soviet Jewry was, I believe, even more remarkable. *Through Soviet Jewish Eyes: Photography, War, and the Holocaust*, which traces the development of Soviet photojournalism from its earliest days to the postwar period, points to the large number of Jews who became photojournalists and to the multiple complexities their identities played in their work. In the pre-war period, for instance, David shows how they celebrated the

achievements of Communist construction while avoiding the terrible price that much of the Soviet population paid for that construction. But the story becomes truly extraordinary during the war, when David's photojournalistic subjects confront the casualties of Nazi atrocities. The Soviet Jewish photojournalists who reached Kerch after its liberation from the Germans became the first journalists anywhere to document the Holocaust. With this realization, Shneer completely transforms our understanding of the way that news of the Holocaust spread, making a significant contribution not only to Soviet history but also to Holocaust Studies.

Whereas the Soviet government had always been condemned for covering up the Holocaust, Shneer shows that the Soviet press was, in fact, the first to document it in all its horrors. Not only were the first images of mass graves near Kerch widely broadcast and distributed to the world, but Soviet photos of the liberation of Majdanek provided the first photo documentation of the extermination camps. David's analysis of different versions of the same photo demonstrates how Soviet and Jewish memory and identity intersected with each other in disparate ways. In his final book, *Grief: The Biography of a Holocaust Photograph*, David returned to one haunting photo that Dmitri Baltermants took of an anti-tank ditch near Kerch, forcing us to ask difficult questions about the Jewish particularities of the Holocaust, the Holocaust in the Soviet context, the role of photography, and the meaning of grief itself.

As those of us who had the privilege of knowing David deal with our own grief in confronting the loss of a vibrant, engaging, and generous mentsh, his oeuvre stands as a testament to his lasting scholarly legacy.

The Museum community mourns the loss of Dr. David Shneer, a pioneering scholar who contributed greatly to our mission of educating diverse visitors about Jewish life before, during, and after the Holocaust.

Dr. Shneer was the Louis P. Singer Chair of Jewish History, and Professor of History and Jewish Studies, at the University of Colorado, Boulder.

His book *Through Soviet Jewish Eyes: Photography, War, and the Holocaust* (Rutgers University Press, 2011), winner of the 2013 Jordan Schnitzer Prize of the Association for Jewish Studies and finalist for the National Jewish Book Award, was developed into an exhibition which traveled to the Museum of Jewish Heritage – A Living Memorial to the Holocaust in 2012 and 2013. The exhibition told the story of the Soviet Jewish photojournalists who captured some of the most riveting and powerful images of World War II.

Dr. Shneer's other works included *Queer Jews*, finalist for the Lambda Literary award, *Yiddish and the Creation of Soviet Jewish Culture*, finalist for the National Jewish Book Award, and *New Jews: The End of the Jewish Diaspora*. His most recent book, *Grief: The Biography of a Holocaust Photograph*, was published in 2020 and describes the history of the world's first widely circulated Holocaust liberation photographs.

Dr. Shneer committed his life to Jewish history, and his legacy lives on in the many people impacted by his scholarship and communal leadership, even after his passing at the age of 48. The Museum extends deep condolences to his husband Gregg Drinkwater, their co-parent, Caryn Aviv, their daughter, Sasha, and David's parents, as well as his colleagues and students.

In Memorium: Dr. David Shneer

Nov 4, 2020 | In Memorium

Beloved colleague Dr. David Shneer, a former DU professor, passed away on November 4th as a result of his ongoing battle with cancer at the age of 48. The funeral was held Friday, November 6th, 2020, and the graveside service and burial was held in Rancho Palos Verdes, California on Tuesday, November 10, 2020.

David was the Louis P. Singer Endowed Chair in Jewish History, Professor of History and Jewish Studies at the University of Colorado, Boulder. He was a Distinguished Lecturer for the Association for Jewish Studies, faculty advisor for Yiddishkayt, co-editor in chief of East European Jewish Affairs, the academic director of CU Boulder's Post Holocaust American Judaism archive, and the 2020-2021 American Council of Learned Societies (ACLS) fellow. Shneer received his PhD in history from the University of California, Berkeley in 2001. He directed the Center for Judaic Studies at the University of Denver before joining the CU Boulder faculty in 2008.

Called a "pathbreaking" scholar by the Frankfurter Allgemeine Zeitung, Shneer's research focuses on 20th century European, Russian, and Jewish history and culture as well as Jewish diaspora and contemporary Jewish life. His book, Through Soviet Jewish Eyes: Photography, War, and the Holocaust (Rutgers University Press, 2011), winner of the 2013 Jordan Schnitzer Prize of the Association for Jewish Studies and finalist for the National Jewish Book Award, looks at the lives and works of two dozen Soviet Jewish World War II military photographers to examine what kinds of photographs they took when they encountered evidence of Nazi genocide on the Eastern Front. His other books include Queer Jews, finalist for the Lambda Literary award, Yiddish and the Creation of Soviet Jewish Culture, finalist for the National Jewish Book Award, and New Jews: The End of the Jewish Diaspora, which has sparked discussion in publications like the Economist and the Jerusalem Post. At the time of his death,

he served as editor-in-chief of East European Jewish Affairs and on the editorial boards of Journal of Jewish Identities, the Association for Jewish Studies' magazine Perspectives, and for the book series Borderlines with Academic Studies press. He won prestigious fellowships from ACLS, the Social Science Research Council, Hadassah-Brandeis Institute, the International Research and Exchange Council, and the U.S. Holocaust Memorial Museum. In his broader work, Shneer co-founded Jewish Mosaic, the first national Jewish LGBT organization, which merged with Keshet in 2010, and he served as education director of Congregation Sha'ar Zahav, the LGBT outreach synagogue of the San Francisco Bay Area, from 1997 through 2001.

For those who might not know the full extent of David's public work as a scholar, teacher, writer and community leader, I invite you to browse through his personal website: https://www.davidshneer.com/. To see and hear David's beautiful voice as a singer, here he is with his music collaborator and dear friend, Jewlia Eisenberg, singing Dem Milner's Trern ("The Miller's Tears") in Yiddish (lyrics in comments). This is part of Jewlia and David's "Art Is My Weapon" project, about the radical musical life of Lin Jaldati, a Dutch Jewish cabaret performer and Holocaust survivor who migrated to East Berlin after WWII and became the "Yiddish diva" of the Communist world. More on the "Art Is My Weapon" project can be found here.

At DU, David was a member of the history department and a former director of the Center for Judaic Studies. I'm told that David was much loved and respected, and was also an integral part of Gender and Women's Studies' growth. With his dynamism and brilliance, he worked to build interdisciplinary bridges between programs and departments in CAHSS. I share these words from our colleagues at the Center for Judaic Studies: "The Center for Judaic Studies at the University of Denver mourns the death of friend, colleague, and former Center director Dr. David Shneer. David was an incisive historian and brilliant teacher at DU and later at the University of Colorado-Boulder. He was a path-breaking scholar, a visionary academic leader, and a true mensch of rare principle who was dedicated to justice near and far. The field of Jewish Studies, and the University of Denver are richer for having known him, and now poorer following his loss. May his family and many friends the world over find comfort in the blessing of his memory."

David Shneer's premature death is a great loss to Jewish studies and Jewish culture, to his friends and colleagues. He leaves behind his husband Gregg Drinkwater, co-parent Caryn Aviv, daughter Sasha, and his parents Diane and Jim Shneer. We extend our deepest condolences to David's loved ones and to the colleagues at DU and beyond who knew and loved David as well as simply admirers of his work and spirit. His family and friends will pay tribute to David by dedicating a stone, tree, or bench at the Denver Botanic Gardens in his name. David loved to be at the Gardens – it was his favorite place in Denver and is just a few blocks from our home. To contribute, please use this link: www.botanicgardens.org/tribute-memorial-gifts. A memorial there will be a place for those of us here in Colorado to visit regularly and remember him and his love of being outside in the beauty of the Gardens.

History Department, University of California at Berkeley

Victoria Frede-Montmayor

Many of us in the Berkeley History department have especially fond memories of David Shneer, who passed away on November 4, 2020 at the age of 48. He was of Berkeley. After double majoring as an undergraduate in History and Slavic Languages and Literatures, he transitioned straight into the PhD program in History. Upon graduation in 2001, he joined the University of Denver before moving to Boulder, where he taught at the University of Colorado as the Louis P. Singer Endowed Chair in Jewish History.

David was radiant, and he moved through the world with a special, heightened intensity. I well remember meeting him in my first year of graduate school—his second year (a difference that made a difference). He seemed to glow, with bright eyes that expressed his keen interest in people and his immediate environment, as well as in ideas and the artifacts of history. Every object and experience, whether it was a book from the library, or the traffic ticket he received for failing to make a full stop on his bike at a stop sign, was the object of energetic and creative deliberation.

One product of David's energy was an intimidatingly large record of scholarly productivity. He published four scholarly monographs, *Yiddish and the Creation of Soviet Jewish Culture* (2004); N*ew Jews: The End of the Jewish Diaspora* (with Caryn Aviv, 2005); and *Through Soviet Jewish Eyes: Photography, War, and the Holocaust* (2011); with the fourth released just over a week before his death, *Grief: The Biography of a Holocaust Photograph* (2020). A shorter work appeared in German, *Lin Jaldati: Trümmerfrau der Seele* (2014). He also published countless articles in all of the major journals in his field, together with a prodigious number of book reviews. In addition, David was instrumental in carving out the field of Jewish Queer Studies, coediting *Queer Jews* (with Caryn Aviv, 2002) and *Torah Queeries: Weekly Commentaries on the Hebrew Bible* (with Gregg Drinkwater and Joshua Lesser 2012).

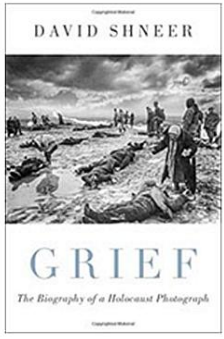
Lesser mortals might conclude that this publication record came at the expense of personal relationships, yet David was impeccably loyal as a friend, a no less dedicated parent, spouse, and son, and he was unstintingly generous with his colleagues. This was the quality that fellow graduates from Berkeley remembered as a gift that kept on giving. "David was one of the kindest and most generous people I've ever met," Eleonory Gilburd recalled. "He never said no when asked for help, and he never had to be asked in the first place. He read drafts of my ms. He wrote recommendation letters for me as recently as this summer. He had such an expansive sense of responsibility for everyone." David always had time and words of encouragement, whether it was to help others with their research, or to help them through the loss of a family member. As Debbie Yalen testified, "I keep returning to how David took time, during a trip that brought him to Massachusetts, to sit shiva for my father back in 2004. Joining a group of strangers at a time of mourning, David brought a gentle warmth and serenity to the room. His presence greatly comforted me."

Those of us who knew David will also remember his enthusiasm for songs and photographs, which he shared as an extension of his deep love for history. The energy he dedicated to everything that interested him was a lesson to all he interacted with: he taught us to hear and see with the same intensity. His passion and punctilious self-exaction were on display in his performances of Yiddish song.

David Shneer is survived his spouse, Gregg Drinkwater, daughter, Sasha, and co-parent Caryn Aviv. Those of us who miss him most may take comfort in knowing that so many people share his memory, and that his being in the world touched so many of us in infinite ways, both privately and professionally.

Ушёл из жизни Давид Шнеер
11.11.2020

В возрасте 48 лет, после продолжительной борьбы с болезнью, ушёл из жизни Давид Шнеер, профессор иудаики Университета Колорадо (США). В некрологе, опубликованном The Jerusalem Post подчёркивается, что научные изыскания Давида Шнеера были в первую очередь посвящены истории российских евреев. Исследователь проявлял особый интерес к искусству и визуальной культуре. Книга Давида Шнеера 2011 года «Глазами советских евреев» (Through Soviet Jewish Eyes) рассматривала работу двух десятков советских фотографов еврейского происхождения. Его последняя книга, «Горе: биография фотографии Холокоста» (Grief: The Biography of a Holocaust Photograph), описывает, как один знаковый фотоснимок 1942 года стал символом советской памяти о Холокосте.
О научной работе Давида Шнеера можно подробнее узнать на его странице на сайте Университета Колорадо.



The text above roughly translates into ....

David Shneer Died 11.11.2020**.** At the age of 48, after a long struggle with the disease, David Shneer, professor of Jewish studies at the University of Colorado (USA), passed away. In an obituary published by The Jerusalem Post, it is emphasized that David Shneer's research was primarily devoted to the history of Russian Jews. The researcher took a particular interest in art and visual culture. David Shneer's 2011 book *Through Soviet Jewish Eyes* examined the work of two dozen Soviet photographers of Jewish origin. His latest book, *Grief: The Biography of a Holocaust Photograph*, describes how one iconic photograph from 1942 became a symbol of Soviet memory of the Holocaust. You can learn more about the work of David Shneer on his page on the website of the University of Colorado.

Holocaust and Genocide Studies, Volume 35, Issue 2, Fall 2021, Pages 353–354, David Shneer (1972–2020)

Nick Underwood

On November 4, 2020, **David Shneer** lost his battle with brain cancer at the age of forty-eight, thus depriving Jewish studies of a scholar, who, despite his age, significantly changed Jewish historical understanding. Shneer completed his PhD in history at the University of California Berkeley in 2001 and would go on to hold professional appointments at the University of Denver and the University of Colorado, Boulder (CU). At CU he held the Louis P. Singer Chair in Jewish History and was professor of history and Jewish studies. He was also a distinguished lecturer for the Association for Jewish Studies, faculty advisor for Yiddishkayt, the academic director of CU Boulder's Post Holocaust American Judaism archive, and a 2020–2021 American Council of Learned Societies (ACLS) fellow. His award-winning work transformed Yiddish studies, Russian and Soviet history, queer studies, and the study of the Holocaust. He was also an incredible mentor and advisor, with whom I had the pleasure of working, initially as his PhD student, and later as the managing editor of the journal *East European Jewish Affairs*, which he co-edited.

Postumous Events

No video available

https://www.youtube.com/watch?v=3My7e_hPISs

QUEER JEWS
A 20TH ANNIVERSARY SYMPOSIUM
IN MEMORY OF DAVID SHNEER
SUNDAY, 2 MAY 2021: 9AM TO 3PM (PACIFIC TIME) ONLINE
2021-05-02 20th Anniversary of Queer Jews Symposium

No video available

https://www.youtube.com/watch?v=SGux2viLcn4

Accomplishments

Education

Ph.D., History, 2001

University of California, Berkeley

M.A., History, 1996

University of California, Berkeley

B.A., History, 1994

University of California, Berkeley

B. A. Slavic Languages and Literatures, 1994

University of California, Berkeley

Languages

Fluent: Russian, Yiddish, German, Hebrew

Reading: French, Spanish, Dutch, Polish

Academic Career

University Of Colorado, Boulder, 2008-

Chair, Department of Religious Studies, 2016-2019

Louis P. Singer Chair of Jewish History, 2012-

Professor, History, 2011- (joint appointment with Religious Studies since 2013)

Professor, Religious Studies, 2013- (joint appointment with history)

Director, Program in Jewish Studies, 2008-2015

Associate Professor *History*, 2008-2011

Affiliated Faculty, *Women's and Gender Studies*, 2011-

Affiliated Faculty, *Ethnic Studies,* 2013-

University Of Denver, 2001-2008

Director, Center for Judaic Studies, 2003-2008

Associate Professor, *Judaic Studies* and *History,* 2005-2008

Assistant Professor, Judaic Studies and History, 2001-2005

Courses Taught:

University of Colorado:

Undergraduate Courses:
Fighting Fascism
Global History of Holocaust and Genocide
Judaism
Post-Holocaust American Judaism
History of the Soviet Gulag
Fascism and Anti-fascism
Justice, Human Rights, and Democracy in Israel/Palestine
Introduction to Jewish History
Jewish History, Bible to 1492
Modern European Jewish History

History of Yiddish Culture
Stalinism/Nazism and World War II
LGBT History in America
Jewish Studies Capstone Course
Yiddish Language

Graduate Courses:
Comparative Totalitarianism
Global History of Holocaust and Genocide
History of Yiddish Culture
LGBT History
Holocaust Memory in the U.S.
History of Jewish Performance

University of Denver:

Jewish Culture in a Secular Age
History of the Modern Jewish Experience
Modern Jewish Revolution
20th Century Russian History
Jews and Other Minorities in the Soviet Union
Nationalism and Zionism
Modern Jewish Revolution
Ge nocide in the 20th Century
Holocaust: History and Representation
Queer in America, Now and Then
Topics in World History: World War II
Visual Culture in Modern Russia
Senior Seminar: Historical Research Methods and Composition
Introduction to the Yiddish Language
Internship in Jewish Studies
Western US Jewish history
European Jewish Legal Trials

Students Supervised at University of Colorado (2008-)

Graduate:

Doctoral students:

Nicholas Underwood, Ph.D., History, 2016
Michelle Penn, Ph.D. cand., History, current
Sarah Gavison, Ph.D. cand., History, current

Jacob Flaws, Ph.D. student., History, current
Samantha Vaughn, Ph.D. student, History 2017-2019
Rivka Weisberg, Ph.D. student, History, 2011-2014
Michael Lee, Ph.D. student, History, 2010-2012

Member, doctoral students' dissertation committee:

Tiffany Beebe, Ph.D. cand., History, 2018-
Katie Randall, Ph.D., cand., History, 2018-

Second reader for students' portfolio committee:

Tiffany Beebe, Ph.D. portfolio, History, 2018
Robin Cadow, Ph.D., German, 2017

Member, doctoral students' portfolio committee:

Raney Quick, Ph.D. portfolio, History, 2019
Andrew Pace, Ph.D. portfolio, History, 2019
Amelia Brackett, Ph.D. portfolio, History, 2019
Jason Hogstad, Ph.D. portfolio, History, 2019
Kathryn Randall, Ph.D. portfolio, History, 2018
Sarah Luginbill, Ph.D. portfolio, History, 2018
Beau Driver, Ph.D., History, 2014

Masters students' committees:

Raney Quick, MA student, History, 2019
Nicholas Johnson, MA student, Religious Studies, 2019
Yasemin Pacaliogliu, MA student, Religious Studies, 2019
Mark Joseph, MA student, Religious Studies, 2018
Lucas Lognion, MA student, Religious Studies, 2018
Scott Meyers, MA student, Religious Studies, 2017
Joshua Siary, MA student, Religious Studies, 2017
William Ramsey, M.A., Religious Studies, 2017
Meghan Zibby, MA student, Religious Studies, 2015
Daniel Taylor, M.A., German, 2013
Paul Babinsky, MA, German, 2013
Emily Utzerath, M.A., German, 2011
Jessica Bornstein, Ph.D., English, 2010

Supervisor, undergraduate honors students:

Kami McDaniel, "Yuri Gagarin and the Soviet Culture of Celebrity," *History*, 2020

Berkeley Newhouse-Velie, "The Six-Day War through *Pravda*," *History,* 2020

Elisabeth Gordon, Art/Art History, 2020

Darby Linn, "Nazi Looted Art and Provenance Research," co-directed with Hope Saska, *Art History*, 2020

Allison Murphy, "Soviet Animation," *History*, 2019
Daniel Lucca, "To a Millenial Kingdom: The Nazi Aryanization of Christmas," *History*, 2018

Sally Simpson, "Sacred Space in Postwar America," *History and Jewish Studies*, 2017

Ezra Sackett, "American Jewish Republicans: What We Still (Don't) Know," *Political Science and Jewish Studies*, 2015

Hannah Allen, "Ka-Tzetnik 135633: Historical Depersonalization and the Celebrity Witness," *Humanities*, 2015

Scott Meyers, honors thesis, "Rooted Cosmopolitanism and the Jewish Renewal Movement," *Jewish Studies,* 2014

Lawrence Myers, honors thesis, "How Orientalist Images Shaped the Russian Campaign in the Caucasus," *History,* 2013

Joshua Umland, honors thesis, "A Third Zionism: Max Nordau and the Place of Race in Jewish National Though," *History and Jewish Studies*, 2013

Joanna Merrill, honors thesis, "American Jewish Press and World War II," *History*, 2012

Rachel Crouch, honors thesis, "De-Stalinization and GULag Returnees," *History,* 2012

David Levine, honors thesis, "Nazi Cinema and Goebbels," *History,* 2011

Haley Dorfman, honors thesis, "Prostitution in Denver," *Self-Designed Major,* 2011

Brandon Springer (see co-authored review essay), *History*, 2010

External Doctoral Students Supervised

Nadya Bair, "The Decisive Network: Magnum and Its Photographers," Ph.D. diss., University of Southern California, 2016.

Elizabeth Imhof, "The Transformation of American Jewish Political Identity," Ph.D. diss., University of Chicago, Ph.D., 2012. Served as committee member and lead advisor

Global Education/In Situ Learning

Helix Project, *Yiddishkayt Los Angeles*, Exploring Jewish Culture in Historic Lithuania. 2-week course to Belarus, Latvia, and Lithuania includes curriculum development. Summer 2015, 2017

University of Colorado, JWST/IAFS 3930, Justice, Human Rights, and Democracy in Israel and the West Bank. 5-week course and internship program. Summer 2014

Literatour, 3-week program for continuing students to Kiev and eastern Galicia, *Yiddish Book Center*. Designed curriculum and served as faculty-in-residence

Davai Project, Jewish History for Russian-Speaking Jews from Chicago, Philadelphia, Kiev, and Samara, *Spain and Morocco*. Designed curriculum and served as faculty-in-residence. 2 weeks. Summer 2007

Visiting Appointments

Academic Director, *Helix, Yiddishkayt LA,* 2015-

Visiting Faculty, Holocaust Education Foundation, Northwestern University, Summer 2016

Visiting Research Scholar, Remarque Institute, New York University, Spring 2016

Visiting Research Scholar, Visual Studies Research Institute, University of Southern California, Fall 2015

Visiting Professor, University of Massachusetts/Yiddish Book Center, 2005-2016
Courses Taught: Yiddish Culture

Academic Director, Steiner Summer Yiddish Program, University of Massachusetts/National Yiddish Book Center, 2010-2011

Visiting Scholar, Russian and East European Center , University of Illinois, 2006. Junior Faculty Seminar: Russian Jewish Soviet Yiddish Studies

Visiting Professor, Department of Women's Studies, University of Wisconsin, Summer 2003 Courses Taught:, Queer in America, Now and Then

Visiting Lecturer, Center for Jewish Studies, Graduate Theological Union, Spring 2000. Courses Taught: Graduate Seminar: History and Representations of the Holocaust

Visiting Lecturer, Department of History, University of California, Davis, Winter 1999. Courses Taught: The Holocaust

Honors / Fellowships

Extramural:

American Council of learned Socities, grant to complete Art is My Weapon: Anti-Fascist Music, Yiddish Performance, and Holocaust Memory (1933-1989),2020 ($75,000)

Kenneth Botto Research Fellowship, Center for Creative Photography, University of Arizona, 2016 ($2,500)

Hadassah Brandeis Institute Fellowship for Research on Women and Gender, 2014 ($5,000)

Jordan Schnitzer Award for Best Book in Jewish Arts and Performance (books published over three-year period), 2013 ($5,000)

Association for Jewish Studies Senior Lecturer, Inaugural Cohort

Hadassah Brandeis Institute Fellowship for Research on Women and Gender, 2011 ($5,000)

Professor of the Year, nomination from University of Denver for national competition, 2006

Social Science Research Council (SSRC) Research Fellowship, 2006-2007 ($25,000)

National Council of Eastern European and Eurasian Research (NCEEER) Fellowship, 2005-2006 ($25,000)

Research Fellowship, Holocaust Education Foundation, Northwestern University, 2005 ($5,000)

Pearl Resnick Postdoctoral Scholar, United States Holocaust Memorial Museum, 2004 ($20,000)

Lucius Littauer Foundation Publication Grant, 2003 ($3,000)

Koret Foundation Publication Grant, 2003 ($3,000)

International Research and Exchange Council (IREX) Dissertation Research Fellowship, 1998-1999

Foreign Language and Area Studies Fellowship in Yiddish, U.S. Dept. of Education, 1997-1998

Foreign Language and Area Studies Fellowship in Yiddish, U.S. Dept. of Education, Summer 1997

Mellon Foundation Pre-dissertation Grant, Summer 1997

Campus/Internal Competition:

Boulder Faculty Association Research and creative Works Award, 2018 ($3000)

College Scholars Award, 2015 ($14,000)

Center for Humanities and the Arts Faculty Research Fellowship, 2014 ($9,000)

NEH Summer Grant, Campus selectee, for Summer 2012, 2014 competition

IMPART Grant, to foster Muslim-Jewish dialogue on campus, University of Colorado, 2010 ($3,000)

LEAP Grant for Associate Professors, University of Colorado, Boulder, 2009 ($3,000)

Kayden Faculty Fellowship, University of Colorado, Boulder, 2008, 2009 ($3,000)

Faculty Research Fellowship, University of Denver, 2007 ($3,000)

University of Denver Professional Research Opportunity Fellowship, 2004 ($18,000)

Curriculum Diversity Grant, Center for Multicultural Excellence, University of Denver, Fall 2002

Faculty Research Fellowship, University of Denver, Spring 2002

Internationalization Grants, University of Denver, Fall 2001, Spring 2002, Fall 2002, Spring 2003, Fall 2003, Spring 2004, Fall 2005, Spring 2007, Spring 2008

Faculty Research Fellowship, University of Denver, Fall 2002

Mellon Foundation Dissertation Fellowship, 2000-2001

Outstanding Graduate Student Instructor Award, International and Area Studies, University of California, 1997-1998

University of California Regents' Fellowship, 1997-1998

Social Science Research Grant, University of California, Summer 1997

Newhouse Fellowship for Jewish Studies, University of California, 1996

Ehrman Fellowship for Modern European History, Department of History, University of California, 1995

Phi Beta Kappa, 1994

Research-Related Consulting

Advisor, Photography and Jewish History, Yale University, 2020-

Historian/Yiddish Consultant, "Indecent," Denver Center for the Performing Arts, 2019

Historian/Expert, *Vishniac*, documentary film by Laura Bialis, 2018-9

Lead Consultant/Advisory Board, "Let My People Go: The Movement for Soviet Jewry," National Museum of American Jewish History, 2017-2018

Historian/Audio-Guide, "The Power of Pictures: Early Soviet Photography, Early Soviet Film," Jewish Museum New York, curated by Susan Goodman, 2015

Film Consultant, “Triumph and Tragedy: World War II Through Soviet Eyes,” Illinois Holocaust Museum, 2015

Consultant, Illinois Holocaust Museum, 2015

Educator, Wexner Leadership Training Program, 2012

Curriculum Consultant, Wexner Leadership Training Program, 2011

Scholar in Residence, South African Holocaust Foundation, Cape Town, August 2010

Consultant, Jewish Studies Expansion Project, Foundation for Jewish Culture.

Consultant, Jewish Immigrant Aid Services, Canada. Assist in developing a curriculum to train Russian immigrants in Jewish leadership, 2008-9

Consultant, Kepner Middle School, Denver CO. Assist in developing a curriculum and serve as educator on a trip to explore Jewish Eastern Europe and the Holocaust for 50 Inner city middle-school kids, 2008-9.

Education Director, Genesis Philanthropy Building Jewish Identity for Global Russian Jewry, 2008. Historian-in-residence on global seminar Jewish Spain.

Historian-in-Residence, *Literatur: Exploring the Yiddish Past in Present Day Eastern Europe*, National Yiddish Book Center, Summer 2006.

Consultant, Union of Reform Judaism, Kulanu Diversity Committee

Consultant, Prints and Photographs Division, United States Library of Congress, Russian/Soviet photography

Consultant, Photo Archives, U.S. Holocaust Memorial Museum, WWII Soviet photography acquisition

Historical Consultant, Mizel Cultural Center, Denver, Colorado, 2001

Jews, Eastern Europe and the Avant-Garde, museum exhibit

Historical Consultant, *Judah Magnes Museum,* Berkeley, California, 1998

"Birobidzhan: Past and Present," museum exhibit

Curator, *American Jewish Committee,* San Francisco, California, 1997

“Jewish San Francisco in the 1940s,” museum exhibit

Historical Consultant, *Jewish Museum San Francisco,* California, 1996

"Russia in Black and White: The Photography of Evgenii Khaldei," museum exhibit

Researcher, University of California, Summer 1996

Conducted independent research for Professor George Breslauer of the Department of Political Science on post-Soviet conceptions of the state.

Researcher, University of California, 1995-1996

Assisted Professor Martin Malia of Russian and European History on the manuscript of his book *Russia Under Western Eyes*.

Affiliations

American Historical Association (AHA)

American Association for the Advancement of Slavic Studies (AAASS)

Association for Jewish Studies (AJS)

German Studies Association (GSA)

Professional Service

Boards:

Editor-in-chief, East European Jewish Affairs, 2014-

Editorial Board, (book series) Borderlines: New Approach to Russian Jewish Studies, Academic Press, inaugural member.

Board of Directors, Yiddishkayt, 2019-

Advisory Board, Jewish Life Committee, Rose Community Foundation, 2017-

Board of Directors, Association for Jewish Studies, 2007-2010

Editorial Boards of Studia Judeo-Slavica; Journal of Jewish Identities, Jewish Quarterly, Book History, Journal of Masculinity and Sexuality, Perspectives: Association for Jewish Studies, East European Jewish Affairs, 2010-2014

Conference Service:

Chair, “Jewish Life in Postwar Eastern Europe,” *Association for East European and Eurasian Studies*, November 2019

Director, *Archive Transformed*, research incubator, University of Colorado/Chatauqua/Boulder Public Library, May 2019

Chair, “Anti-Fascist Jews,” *Association for Jewish Studies*, December 2018

Convener, Association for Jewish Studies seminar, Post Holocaust Cultures, 2016

Co-Organizer, Jewish Museum in the 21st Century, Center for Jewish History in conjunction with East European Jewish Affairs, January 2016

Co-Chair, Pedagogy Division, Association for Jewish Studies Conference Program Committee, 2014-2016

Co-Chair, Digital Media Sub-Committee, Association for Jewish Studies Conference Program Committee, 2012-2014

Chair, “Jewishness and Un-Canny Objects, Association for Jewish Studies, December 2013

Organizer, Re-Visions: Photographic Icons and Narratives of Jewish History, session for the Association for Jewish Studies, December 2013

Chair, Jewish-Non-Jewish Relations in Postwar Czechoslovakia, German Studies Association, October 2013

Organizer, Photographers Fighting Fascism, roundtable for the Association for Jewish Studies, December 2011

Organizer, America and Its Jewish Photographers, roundtable for the Association for Jewish Studies, December 2011

Chair, In and Out: Jewish Art and Culture in South Africa, panel for the Association for Jewish Studies, December 2011

Chair, Panel on Birobidzhan, Association for Jewish Studies, Los Angeles, December 2009

Organizer, The New Russian Jewish Studies, panel at the Association for Jewish Studies, December 2008.

Organizer, Holocaust Representation in the Soviet Union, Association for Jewish Studies, December 2007

Conference facilitator, Synagogue Studies Academy annual conference, December 2006

Presenter, Directors of Jewish Studies program annual meeting, Association for Jewish Studies, December 2006

Chair, Visual Representations of the Holocaust, Association for Jewish Studies, December 2006

Organizer and Facilitator, "From the Pale to Moscow: Russian-Jewish and Soviet-Yiddish Studies, a Summer Research Institute," University of Illinois Summer Research Lab, 2006

Chair, David Bergelson and Yiddish Literature, Association for Jewish Studies, December 2005

Chair, Russian Jewish Identities, Association for the Advancement of Slavic Studies, November 2005

Chair, Russian Jewish Culture, Jewish Literature/Jewish History: A Dialogue, University of Maryland Conference, April 2004

Chair, Yiddish Literature Between the War, Association for Jewish Studies Annual Conference, Boston, Association for Jewish Studies Annual Conference, Boston, December 2003

Book Reviewer:

East European Jewish Affairs, Book History, Canadian American Slavic Studies Journal, Russian Review, Slavic Review, Association for Jewish Studies Review, Ab Imperio, Prooftexts, Nationalism and Ethnic Politics

Manuscript Reviewer:

University of Pennsylvania Press, Harvard University Press, Cornell UP, Oxford UP, NY UP, Rutgers UP, Stanford UP, Syracuse UP, Yale UP, University of Nebraska, University of Pittsburgh, Brandeis UP, Indiana UP, Paradigm Publishers, Rowman and Littlefield, Continuum Press

Peer-Reviewed Journals:

American Historical Review, Kritika, Slavic Review, Association for Jewish Studies Review, Problems of Post Communism, Journal of Jewish Identities, Ethnic and Nationalism Studies, East European Jewish Affairs, City and Society, Book History; Journal of Genocide Review.

External Personnel Reviewer:

University of Toronto; Univ. of Massachusetts, Amherst; Tel Aviv University; Colorado State University; Indiana University; Florida International University; University of North Carolina; University of Illinois; Boston University; Washington University; Baruch College, CUNY

Other Reviewer:

Fund for Scientific Research, Belgium, 2019

National Humanities Center, 2018, 2019

Center for Jewish History, NEH Senior Scholar, 2015

International Research and Exchange Council, external reader

"Voices of the New Russian Jewish Diaspora" autobiography contest

National Endowment for the Humanities

University of Colorado Service

Campus/College Wide

Wolfson Prize reviewer, 2019

Research and Innovation Office Seed Grant Reviewer, 2019

Archive Transformed: Artist/Scholar Collaborative Residency Program with CU Boulder, Boulder Public Library, and Chautauqua, founder, 2017.

Funding secured from: Center for Western Civilization, Thought, and Policy; Center for Humanities and the Arts, RIO Outreach Grant, Arts and Humanities Outreach Grant, GCAH, ten other units on campus.

Educational Policy and University Standards Committee, CU System, 2017-2018

Developer and lead of the Archive Transformed Project, 2018

CU Boulder Artist/Scholar Collaborative Residency; Chautauqua, Boulder, Colorado. This residency is the first of its kind that brings together artists and scholars to take archival material, broadly conceived, and transform it or re-imagine it to create new knowledge.

Distinguished Research Lecturer, Selection Committee, 2016

Vice Chancellor's Standing Committee on Restricted, Proprietary, Classified Research, 2014-

Faculty Director, Post Holocaust American Judaism Archive, CU Libraries, 2012-2016

Benson Center for the Study of Western Civilization, Executive Committee, 2012-

Center for Western Civilization Advisory Committee, 2012-2016

Anderson Language Technology Center, Advisory Committee, 2012-2015

College of Arts and Sciences Personnel Committee, 2012-2015

Kayden Fellowship Reviewer, 2014

Kayden Book Prize Reviewer, 2014

CU Chancellor's Annual Symposium Presenter, 2013

CU Art Museum Advisory Board, 2011-2014

CU Art Museum Director Hiring Committee, 2013-4

Arts and Humanities Interdisciplinary Review Committee, Women's and Gender Studies, 2012-2013

Program in Jewish Studies

Director, Jewish Studies (curriculum committee, scholarship committee, student advisory committee, budget committee, major development committee), 2008-2015

Fundraising responsibilities, which included the successful acquisition of the following:

$2.5M endowment for the Louis P. Singer Chair in Jewish History (2011-2)

$1M gift in kind of the Brian Lebowitz Collection of First Edition American Jewish Literature (2010)

$.5M gift from Bender Family Foundation to support Jewish Studies and the Post Holocaust American Judaism Archive (2015-2020)

$1M gift in kind of the Harry Mazal Holocaust Collection to the CU Archives (2014)

$1M gift in kind of the Rabbi Zalman Schachter Shalomi Collection to the CU Archives (2011)

$.5M gift to endow the Israel/Palestine Professorship (2015)

$250,000 grant from Bender Family Foundation to support the operations of Jewish Studies (2010-2015)

$150,000 grant from the Center for Cultural Judaism to develop courses in Jewish culture (2008-2010)

$36,000 grant from the Rose Community Foundation for capacity building (2009-2014)

$50,000 *annually* raised to support the Archive of Post Holocaust American Judaism (2011-)

$50,000 endowment from the Barry and Sue Baer Family for graduate fellowships (2014)

$50,000 Shneer Endowed Fellowship Fund (2015)

$25,000 endowment from the Barry and Sue Baer Family for undergraduate scholarships (2008)

$25,000 endowment for the Goldberger Fellowship (2012)

$25,000 from the Antero Foundation for study abroad scholarships (2010-)

$18,000 grant from Association for Jewish Legacy Heritage Grant for public programming (2010-2011)

Co-chair, hiring committee, Jewish Literature, 2009-2010

Chair, hiring committee, Jewish society, 2008-9

Hiring committee, Jewish history, 2012-2013

Hiring committee, Judaism, 2011-2012

Department of History

Hiring Committee, Israel/Palestine Studies search, 2017-2018

Chair, Russian History Search, 2019-2020

Chair, Mentoring Committee, 2014-2015

Member, Hiring Committee, Jewish history, 2013

Post Tenure Review, 2012, 2013

Graduate Studies, 2008-2009, 2010-2012

Executive Committee, 2009-2010, 2012-2013 (serving as committee chair)

Primary Unit Evaluating Committee (tenure and promotion), 2009, 2012, 2015

Member, hiring committee, German history, 2010-2011

Department of Religious Studies

Chair, Department, 2016- 2019

Member, Undergraduate Studies Committee, 2016-

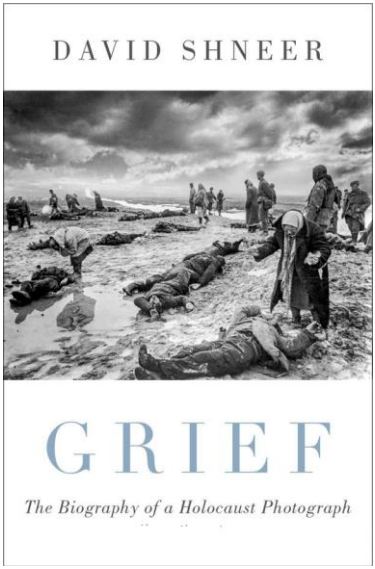
Member, Graduate Studies Committee, 2016-

Chair, Curriculum Review Committee, 2015-2016

Chair, Primary Unit Evaluating Committee (tenure and promotion), 2014-2015

Books

Grief: Biography of a Holocaust Photograph (Oxford University Press, 2020)



"A masterly account of a single photograph, from the battlefront to the auction house, set in relation to the life and oeuvre of the 'Soviet Robert Capa' and his place in the history of Soviet photography. *Grief*, in its close reading of photography from multiple perspectives and in multiple contexts, considers not only what photographs show but also what they do—and above all illuminates the instability and mutability of a moment apparently frozen in time."
—BARBARA KIRSHENBLATT-GIMBLETT, Ronald S. Lauder Chief Curator, Core Exhibition, POLIN Museum of the History of Polish Jews
"Shneer's multifaceted biography of a Jewish photographer and his iconic image of the Second World War offers a beautifully composed and meticulously researched history of Soviet photojournalism. He draws us into an emerging professon's struggle to reproduce facts and tell the truth of the Soviet Union and Hitler's war. Shneer's decades of research and reflection on Soviet photography and the Holocaust shine in this magisterial history of a singular image."
—WENDY LOWER, Director, Mgrublian Center for Human Rights, Claremont-McKenna College, and author of *The Ravine: A Family, A Photograph, A Holocaust Massacre Revealed*
"By tracing the life of one remarkable photograph, including the events that led to its creation, David Shneer illuminates critical issues of considerable importance, including detailed documentation of Nazi mass atrocities, the tension between photography as documentary evidence and as work of art, and the transformation of a photograph's meaning as it intersects with the global marketplace. More than any book that I know, *Grief* brilliantly demonstrates the inextricable connection between photographic meaning and historical, cultural, and economic context."
—STEVEN HOELSCHER, Professor of American Studies and Faculty Curator of Photography, Harry Ransom Center, University of Texas at Austin
OXFORD
UNIVERSITY PRESS
www.oup.com
U.S. $29.95

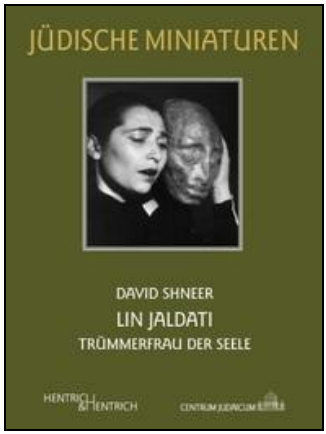
In January 1942, Soviet press photographers came upon a scene like none they had ever documented. That day, they took pictures of the first liberation of a German mass atrocity, where an estimated 7,000 Jews and others were executed at an anti-tank trench near Kerch on the Crimean peninsula. Dmitri Baltermants, a photojournalist working for the Soviet newspaper *Izvestiia,* took photos that day that would have a long life in shaping the image of Nazi genocide in and against the Soviet Union. Presenting never before seen photographs, *Grief: The Biography of a Holocaust Photograph* shows how Baltermants used the image of a grieving woman to render this gruesome mass atrocity into a transcendentally human tragedy.

David Shneer tells the story of how that one photograph from the series Baltermants took that day in 1942 near Kerch became much more widely known than the others, eventually being titled "Grief." Baltermants turned this shocking wartime atrocity photograph into a Cold War era artistic meditation on the profundity and horror of war that today can be found in Holocaust photo archives as well as in art museums and at art auctions. Although the journalist

documented murdered Jews in other pictures he took at Kerch, in "Grief" there are likely no Jews among the dead or the living, save for the possible NKVD soldier securing the site. Nonetheless, Shneer shows that this photograph must be seen as an iconic Holocaust photograph. Unlike images of emaciated camp survivors or barbed wire fences, Shneer argues, the Holocaust by bullets in the Soviet Union make "Grief" a quintessential Soviet image of Nazi genocide.

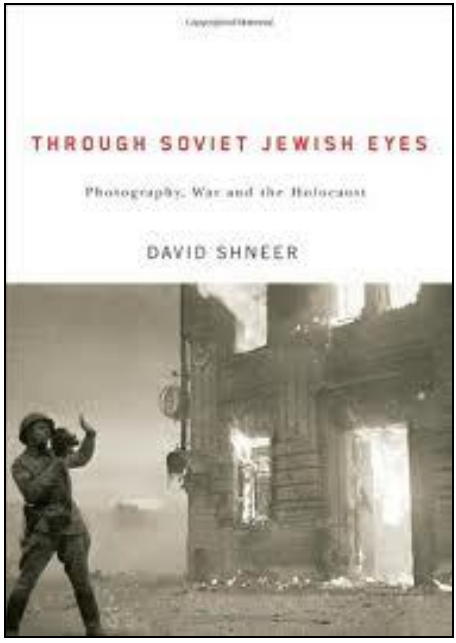
More about *Grief*.

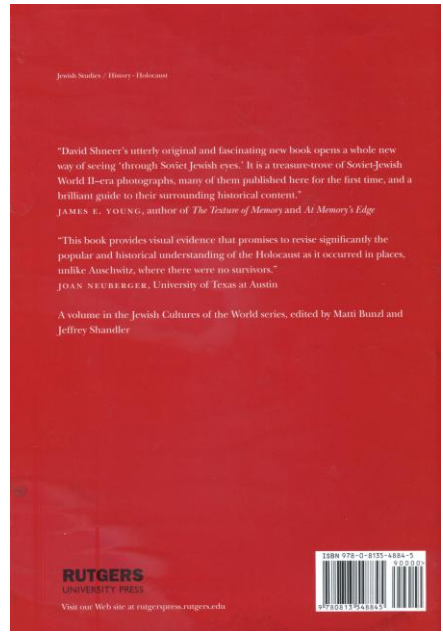
Lin Jaldati: Trümmerfrau der Seele (Hentrich: Berlin, 2014)



In 1952, Lin Jaldati, Dutch singer and Holocaust survivor, came to East Berlin in the Democratic Republic (GDR) from the Netherlands with her husband Eberhard Rebling. Both became the most famous Yiddish interpreters not only in the GDR but in the whole socialist world: she with her voice and her memories of Auschwitz and he accompanying her on the piano. As a fellow prisoner of Anne Frank in Auschwitz and Bergen-Belsen, she was one of the first to tell her own story and Anne's. Lin Jaldati was born in 1912 and gave her first Yiddish concert in 1934, one year after the National Socialists came to power. She died in 1988 - shortly before the collapse of the GDR. In her 50-year career, Jaldati sang her songs to both survivors and those born later in the Jewish communities, non-Jews and socialists around the world, including North Korea and Indonesia. Jaldati became a cultural ambassador of the GDR, also in Israel, which for her always meant a tightrope act between official state doctrine and her own identity.

Through Soviet Jewish Eyes: Photography, War, and the Holocaust
(Rutgers University Press, 2011)




Jewish Studies / History - Holocaust
"David Shneer's utterly original and fascinating new book opens a whole new way of seeing 'through Soviet Jewish eyes.' It is a treasure-trove of Soviet-Jewish World II–era photographs, many of them published here for the first time, and a brilliant guide to their surrounding historical content."
JAMES E. YOUNG, author of The Texture of Memory and At Memory's Edge
"This book provides visual evidence that promises to revise significantly the popular and historical understanding of the Holocaust as it occurred in places, unlike Auschwitz, where there were no survivors."
JOAN NEUBERGER, University of Texas at Austin
A volume in the Jewish Cultures of the World series, edited by Matti Bunzl and Jeffrey Shandler
RUTGERS
UNIVERSITY PRESS
Visit our Web site at rutgerspress.rutgers.edu

Winner, 2013 Jordan Schnitzer Prize in Literature, Arts and Performance Association for Jewish Studies

Finalist for the 2011 National Jewish Book Award in the Holocaust category. Jewish Book Council

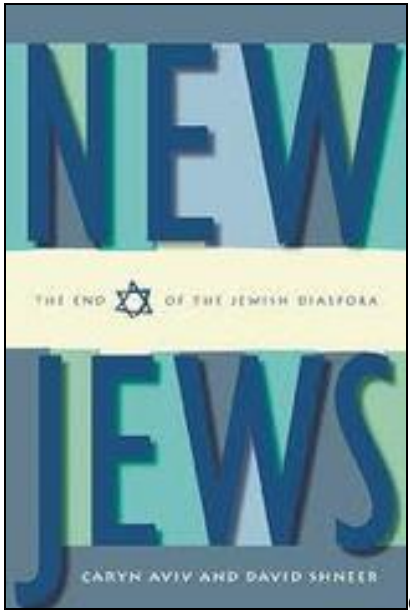
Most view the relationship of Jews to the Soviet Union through the lens of repression and silence. Focusing on an elite group of two dozen Soviet-Jewish photographers, including Arkady Shaykhet, Alexander Grinberg, Mark Markov-Grinberg, Evgenii Khaldei, Dmitrii Baltermants, and Max Alpert, *Through Soviet Jewish Eyes* presents a different picture. These artists participated in a social project they believed in and with which they were emotionally and intellectually invested-they were charged by the Stalinist state to tell the visual story of the unprecedented horror we now call the Holocaust.

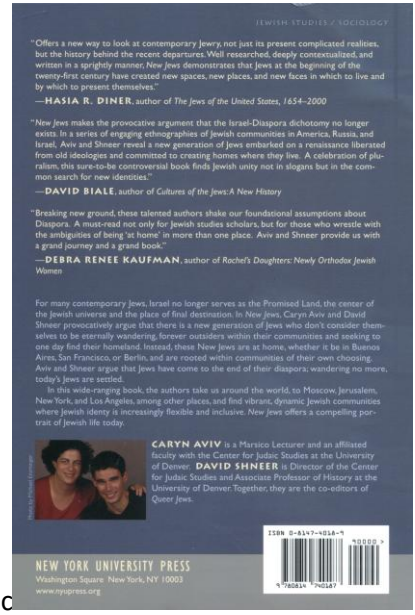
These wartime photographers were the first liberators to bear witness with cameras to Nazi atrocities, three years before Americans arrived at Buchenwald and Dachau. In this passionate work, David Shneer tells their stories and highlights their work through their very own images-he has amassed never-before-published photographs from families, collectors and private archives.

Through Soviet Jewish Eyes helps us understand why so many Jews flocked to Soviet photography; what their lives and work looked like during the rise of Stalinism, during and then after the war; and why Jews were the ones charged with documenting the Soviet experiment and then its near destruction at the hands of the Nazis.

More about *Through Soviet Jewish Eyes*.

New Jews: The End of the Jewish Diaspora, co-authored with Caryn Aviv (NYU Press, 2005)




JEWISH STUDIES / SOCIOLOGY
"Offers a new way to look at contemporary Jewry, not just its present complicated realities, but the history behind the recent departures. Well researched, deeply contextualized, and written in a sprightly manner, New Jews demonstrates that Jews at the beginning of the twenty-first century have created new spaces, new places, and new faces in which to live and by which to present themselves."
—HASIA R. DINER, author of The Jews of the United States, 1654–2000
"New Jews makes the provocative argument that the Israel-Diaspora dichotomy no longer exists. In a series of engaging ethnographies of Jewish communities in America, Russia, and Israel, Aviv and Shneer reveal a new generation of Jews embarked on a renaissance liberated from old ideologies and committed to creating homes where they live. A celebration of pluralism, this sure-to-be controversial book finds Jewish unity not in slogans but in the common search for new identities."
—DAVID BIALE, author of Cultures of the Jews: A New History
"Breaking new ground, these talented authors shake our foundational assumptions about Diaspora. A must-read not only for Jewish studies scholars, but for those who wrestle with the ambiguities of being 'at home' in more than one place. Aviv and Shneer provide us with a grand journey and a grand book."
—DEBRA RENEE KAUFMAN, author of Rachel's Daughters: Newly Orthodox Jewish Women
For many contemporary Jews, Israel no longer serves as the Promised Land, the center of the Jewish universe and the place of final destination. In New Jews, Caryn Aviv and David Shneer provocatively argue that there is a new generation of Jews who don't consider themselves to be eternally wandering, forever outsiders within their communities and seeking to one day find their homeland. Instead, these New Jews are at home, whether it be in Buenos Aires, San Francisco, or Berlin, and are rooted within communities of their own choosing. Aviv and Shneer argue that Jews have come to the end of their diaspora; wandering no more, today's Jews are settled.
In this wide-ranging book, the authors take us around the world, to Moscow, Jerusalem, New York, and Los Angeles, among other places, and find vibrant, dynamic Jewish communities where Jewish identity is increasingly flexible and inclusive. New Jews offers a compelling portrait of Jewish life today.
CARYN AVIV is a Marsico Lecturer and an affiliated faculty with the Center for Judaic Studies at the University of Denver. DAVID SHNEER is Director of the Center for Judaic Studies and Associate Professor of History at the University of Denver. Together, they are the co-editors of Queer Jews.
NEW YORK UNIVERSITY PRESS
Washington Square New York, NY 10003
www.nyupress.org

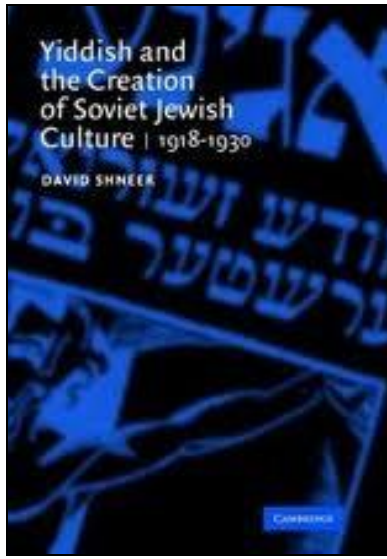
“Taboo Breaking” --Tikkun Magazine

For many contemporary Jews, Israel no longer serves as the Promised Land, the center of the Jewish universe and the place of final destination. In New Jews, Caryn Aviv and David Shneer provocatively argue that there is a new generation of Jews who don't consider themselves to be eternally wandering, forever outsiders within their communities and seeking to one day find their homeland. Instead, these New Jews are at home, whether it be in Buenos Aires, San Francisco or Berlin, and are rooted within communities of their own choosing. Aviv and Shneer argue that Jews have come to the end of their diaspora; wandering no more, today's Jews are settled.

In this wide-ranging book, the authors take us around the world, to Moscow, Jerusalem, New York and Los Angeles, among other places, and find vibrant, dynamic Jewish communities where Jewish identity is increasingly flexible and inclusive. New Jews offers a compelling portrait of Jewish life today.

Press/Reviews: The Economist (reprinted in Ha'aretz. See also Shmuel Rosner's blog), Jerusalem Post Tikkun, Jewish Journal, Secular Culture and Ideas, Journal of Modern Jewish Studies, Israel Studies, Shofar, Covenant, Issues: Magazine of the American Council for Judaism, de Volkskrant (Netherlands), Altermedia (Romania), Utsyn (Norway), Kristeligt Dagblat (Denmark),

Yiddish and the Creation of Soviet Jewish Culture: 1918-1930 (Cambridge University Press, 2004)



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"Yiddish and the Creation of Soviet Jewish Culture is written well, and, clearly, the ideas are original and the arguments are supported by solid research based on unknown archival materials. In my view, this book is an equally important contribution both to the fields of Soviet studies and Jewish studies. It will challenge some stereotypes and enhance our understanding of Jewish cultural life in the Soviet Union. I am sure that it will be received with great interest by many scholars and intelligent readers."
– MIKHAIL KRUTIKOV,
author of Yiddish Fiction and the Crisis of Modernity
"Yiddish and the Creation of Soviet Jewish Culture is an important contribution to the fields of Soviet, Russian, and Jewish history. Unlike most other chronicles of the Soviet Jewish experience, Shneer refuses to present Soviet Jews purely as victims of the Soviet regime. He brings to life many of the key players in the Jewish cultural and intellectual politics of the 1920s and moves beyond many of the stereotypically conventional ways historians have portrayed Soviet Jewish intellectuals in the past. This well-documented study is aided by Shneer's use of recently accessible archives in Russia and Ukraine, along with his mastery of Yiddish-, Hebrew-, Russian-, and Ukrainian-language sources."
– MARK VON HAGEN,
Columbia University, author of Soldiers in the Proletarian Dictatorship: The Red Army and the Soviet Socialist State, 1917-1930
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"Pathbreaking" --Frankfurter Allegemeine Zeitung

Finalist, 2005 National Jewish Book Award, Eastern Europe

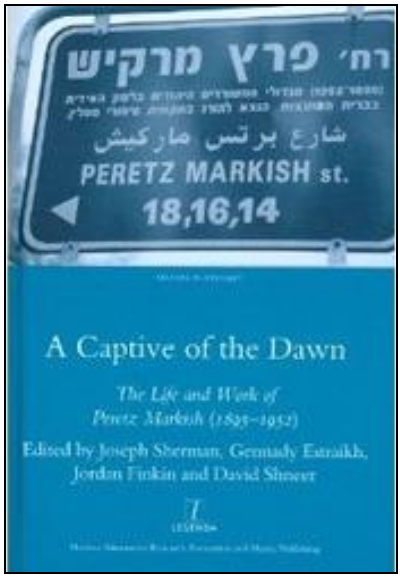
Empowered by the Soviet state before World War II to create a Jewish national culture, Soviet Jewish activists were interested in building such a culture because they were striving for a national revolution--through the creation of a new culture in which Jews would be able to identify themselves as Jews on new, secular, Soviet terms. This book explores the ways in which Jews functioned as part of, not apart from, the Soviet system, as well as Jewish history.

More about . *Yiddish and the Creation of Soviet Jewish Culture*

Journal of Jewish Identities, vol. 7, no. 1 The Berkeley School of Jewish Literature: In Honor of Chana Kronfeld

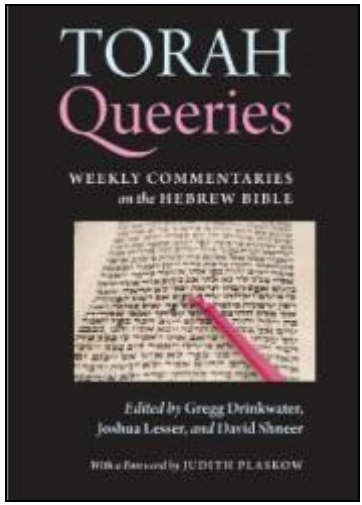
A Special Edition of the Journal of Jewish Identities, vol. 7, no. 1 (January 2014) With an introduction from David Shneer and Robert Adler-Peckerar along with 11 scholarly essays from Kronfeld's students.

A Captive of the Dawn: The Life and Work of Peretz Markish, co-edited with Joseph Sherman, Gennady Estraikh, and Jordan Finkin (Oxford Legenda, 2011)



Peretz Markish (1895-1952), one of Eastern Europe's most important Yiddish poets in the period between the two world wars, was a fiercely independent maverick who published work in all literary genres. Although emerging from the Kiev literary tradition, Markish always went his own way in a literary career spanning four decades and embracing almost all twentieth-century aesthetic movements. After the Revolution, he settled in Poland, but returned to be integrated more closely into Soviet culture than any other Yiddish writer of his generation, receiving the Order of Lenin. It did not save him from Stalin's show-trials of Jewish intellectuals, and he was executed in 1952, but as early as 1955 his writing was being rehabilitated in the Soviet press: a testament to his literary stature. His Yiddish works were widely translated into Russian and Ukrainian, establishing him as a major Russian writer of his times. This new volume serves both as a companion to the life and works of Peretz Markish and as a source-book for future research. A biography and bibliography are combined with some twenty contributed essays by Peretz scholars, surveying the entire corpus of his work and all periods of his career.

Torah Queeries: Weekly Commentaries on the Hebrew Bible, co-edited with Gregg Drinkwater and Joshua Lesser (NYU Press, 2009)

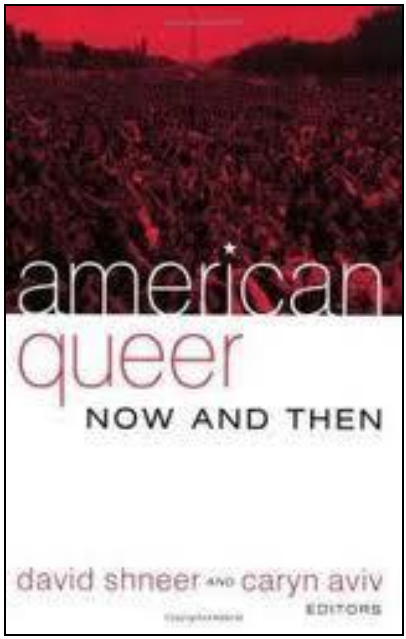


"This unique and lively work blends the traditional Jewish format of dividing Torah into weekly portions with specifically queer perspectives on them. Torah Queeries unveils a new queer Jewish way to understand this most sacred and central text that will surely stimulate and challenge the reader."
—Rabbi Rebecca T. Alpert, author of Whose Torah? A Concise Guide to Progressive Judaism
"Provides a challenge to readers and preachers who are single-mindedly devoted to the straight and narrow."
—Daniel Boyarin, author of Carnal Israel: Reading Sex in Talmudic Culture
"Gives engaged, pertinent, LGBT-focused meaning to the Torah. The analyses offered here work to break boundaries, queer-ing, celebrating, and re-creating our Jewish texts and traditions in meaningful ways. These acts of reading become the radical movement of making a space for LGBT Jews that is clever, humorous, loving, and thought-provoking."
—Rabbi Sharon Kleinbaum, Congregation Beth Simchat Torah, New York
NEW YORK UNIVERSITY PRESS
Washington Square
New York, NY 10003
www.nyupress.org
Religion/Gay and Lesbian Studies

David wrote the introduction and two essays.
In the Jewish tradition, reading of the Torah follows a calendar cycle, with a specific portion assigned each week. Following on this ancient tradition, Torah Queeries brings together some of the world's leading rabbis, scholars, and writers to interpret the Torah through a "bent lens." This incredibly rich collection unites the voices of lesbian, gay, bisexual, transgender and straight-allied writers, including some of the most central figures in contemporary American Judaism. All bring to the table unique methods of reading and interpreting that allow the Torah to speak to modern concerns of sexuality, identity, gender, and LGBT life. Torah Queeries offers cultural critique, social commentary, and a vision of community transformation, all done through biblical interpretation. Written to engage readers, draw them in, and at times provoke them, Torah Queeries charts a future of inclusion and social justice deeply rooted in the Jewish textual tradition.

A labor of intellectual rigor, social justice, and personal passions, Torah Queeries is an exciting and important contribution to the project of democratizing Jewish communities, and an essential guide to understanding the intersection of queerness and Jewishness.

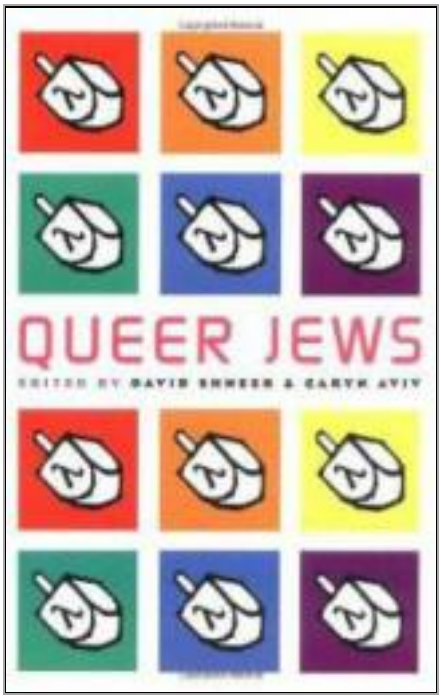
***American Queer: Then and Now*,** co-edited with Caryn Aviv (Paradigm Publishers, 2006)



american queer, now and then
David Shneer and Caryn Aviv, Editors
queer [adj]: 1. differing from what is usual or ordinary; odd; singular; strange 2. slightly ill 3. mentally unbalanced 4. counterfeit; not genuine 5. homosexual: in general usage, still chiefly a slang term of contempt or derision, but lately used by some as a descriptive term without negative connotations
— WEBSTER'S DICTIONARY
queer [adj]: used to describe a 1. body of theory 2. field of critical inquiry 3. way of proudly identifying a group of people 4. way of seeing the world 5. sense of difference from the norm
— DAVID SHNEER AND CARYN AVIV, AMERICAN QUEER, NOW AND THEN
CONTRASTING QUEER LIFE TODAY AND IN YEARS PAST, this landmark book brings together autobiographies, plays, newsletters, court rulings, medical documents, articles, and other texts to explore the meaning and practice of the word queer. By this Shneer and Aviv mean: queer as both a lightning rod for social violence and a call to political activism; queer as played by Robin Williams and Sharon Stone and as lived by Matthew Shepard and Brandon Teena; queer in the courthouses of Washington, D.C., and on the streets of hometown America. Contextualizing these contemporary stories with ones from the past, and understanding them through the analytical tools of feminist social criticism and history, the authors show what it means to be queer in America.
DAVID SHNEER is Associate Professor of History and Director of the Center for Judaic Studies at the University of Denver. CARYN AVIV is a Marsico Lecturer and affiliated faculty with the Center for Judaic Studies at the University of Denver. Together they have coauthored Queer Jews (Routledge, 2002) and New Jews: The End of the Jewish Diaspora (NYU, 2005).
Routledge
Taylor & Francis Group

Contrasting queer life today and in years past, this landmark book brings together autobiographies, poetry, film studies, maps, documents, laws and other texts to explore the meaning and practice of the word queer. By this Shneer and Aviv mean: queer as both a form of social violence and a call to political activism; queer as played by Robin Williams and Sharon Stone and as lived by Matthew Shepard and Brandon Teena; queer in the courthouses of Washington D.C. and on the streets of hometown America. Contextualizing these contemporary stories with ones from the past, and understanding them through the analytic tools of feminist social criticism and history, the authors show what it means to be queer in America.

Queer Jews, co-edited with Caryn Aviv (Routledge Press, 2002)



GAY & LESBIAN STUDIES/JEWISH STUDIES
US $19.95 / CANADA $29.95
"This is a first-rate collection of essays that will permanently alter all perceptions about queer Jews. These vivid, cutting-edge tales of the lives of transgender, bisexual, gay and lesbian Jews delight and challenge. If this book reflects the state of queer thinking in Jewish life, we may indeed count our blessings."
-REBECCA ALPERT, author of Like Bread on the Seder Plate: Jewish Lesbians and the Transformation of Tradition
"Queer Jews addresses just about every aspect of queer Jewish experience, and does so with insight, humor, and a whole lot of chutzpah."
-DANYA RUTTENBERG, editor of Yentl's Revenge: The Next Wave of Jewish Feminism
"Queer Jews is a youthful vision of the dynamic intersection of what it means to be Jewish and gay, lesbian, bisexual, or transgendered. Bravo/a to the editors for compiling such a wide-ranging spectrum of thinking on the topic."
-RABBI DENISE L. EGER, Congregation Kol Ami, West Hollywood's Reform Synagogue
"Fresh, original, and provocative essays will challenge readers of Queer Jews to think more deeply about being Jewish, gendered, and sexed. A rare book, with new and exciting ideas."
-SUSANNAH HESCHEL, co-editor of On Being a Jewish Feminist
"In the best prophetic tradition, Queer Jews pushes the envelope of possibilities for what Jewish community and identity can be."
-RABBI YOEL H. KAHN, Congregation Sherith Israel, San Francisco
Of all the major religions, Judaism is arguably the most welcoming of gays and lesbians. The contributors to Queer Jews offer a pioneering anthology of probing, insightful, humorous and soul-searching essays that explore the joys and the conflicts of being both Jewish and queer. Combining memoir, pop culture analysis, and stories from the front lines, Queer Jews introduces a new generation of post-Stonewall writers and scholars, who, together with well-known voices, present a dynamic vision of change, progress, and the future.
DAVID SHNEER is Assistant Professor of History and Jewish Studies at the University of Denver and former Director of Education at Congregation Sha'ar Zahav in San Francisco.
CARYN AVIV is a sociologist at the University of California, San Francisco, who currently directs the Program for Collaborative Care at the UCSF Breast Care Center.
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Finalist for the Lambda Literary Awards, best anthology

Queer Jews describes how queer Jews are changing Jewish American culture, creating communities and making room for themselves, as openly, unapologetically queer and Jewish. Combining political analysis and personal memoir, these essays explore the various ways queer Jews are creating new forms of Jewish communities and institutions, and demanding that Jewish communities become more inclusive.

Multi-Media Projects:

Curation

Through Soviet Jewish Eyes: Photography, War, and the Holocaust. Co-curated with Lisa Tamiris Becker

University of Colorado Art Museum, 2011.

Museum of Jewish Heritage, New York City;

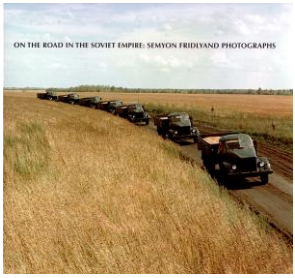
Holocaust Museum Houston;

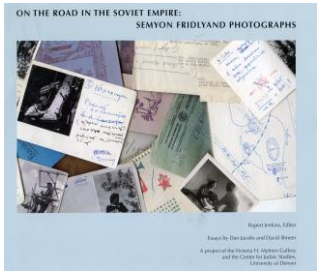
University of Louisiana Museum of Art (2014);

Illinois Holocaust Museum (2015). Press coverage in *New York Times*, *Time, Art in America, WBEZ, CPR* (public radio stations in Chicago and Colorado respectively) and others

On the Road: Photographs of the Soviet Empire. Co-curated with Dan Jacobs and Rupert Jenkins

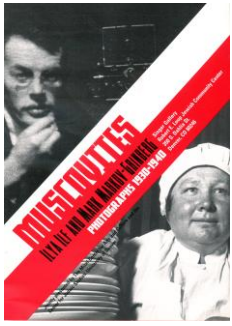
Vicky Myhren Gallery, University of Denver, 2008. Press coverage in *Denver Post, Rocky Mountain News, Westword.*

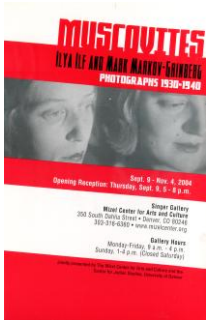




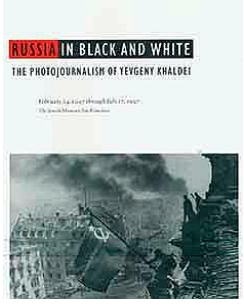
Muscovites!: Ilya Ilf and Mark Markov-Grinberg. Co-curated with Simon Zalkin

Singer Gallery, Denver CO, 2004. Press coverage in *Denver Post, Rocky Mountain News, Westword.*





Russia in Black and White: The Photojounalism of Yevgeny Kahldei, The Jewish Museum San Francisco 1997. Exhibit historian.



Performance Art

Art is My Weapon: The Radical Musical Life of Lin Jaldati

<u>Performances/Presentations:</u>

Charles University, Prague, Czech Republic, May 2021

JW3, London, May 2021

Vanderbilt University, March 2019

College of Charleston, South Carolina, November 2018

University of York, United Kingdom, September 2018

University of Colorado, Boulder, May 2018

Center for Jewish History, April 2018

Indiana University, February 2018

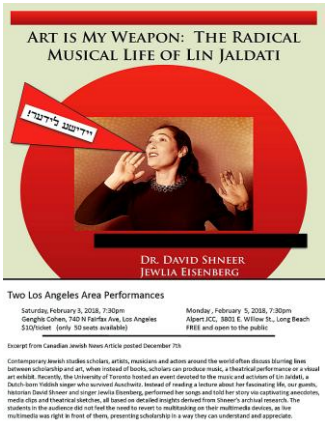
Cal State Long Beach, February 2018

Genghis Cohen, February 2018

University of Toronto, November 2017

Franklin and Marshall College, November 2016

Temple University, November 2016


ART IS MY WEAPON: THE RADICAL MUSICAL LIFE OF LIN JALDATI
DR. DAVID SHNEER
JEWLIA EISENBERG
Two Los Angeles Area Performances
Saturday, February 3, 2018, 7:30pm
Genghis Cohen, 740 N Fairfax Ave, Los Angeles
$10/ticket (only 50 seats available)
Monday, February 5, 2018, 7:30pm
Alpert JCC, 3801 E. Willow St., Long Beach
FREE and open to the public
Excerpt from Canadian Jewish News Article posted December 7th
Contemporary Jewish studies scholars, artists, musicians and actors around the world often discuss blurring lines between scholarship and art, when instead of books, scholars can produce music, a theatrical performance or a visual art exhibit. Recently, the University of Toronto hosted an event devoted to the music and activism of Lin Jaldati, a Dutch-born Yiddish singer who survived Auschwitz. Instead of reading a lecture about her fascinating life, our guests, historian David Shneer and singer Jewlia Eisenberg, performed her songs and told her story via captivating anecdotes, media clips and theatrical sketches, all based on detailed insights derived from Shneer's archival research. The students in the audience did not feel the need to revert to multitasking on their multimedia devices, as live multimedia was right in front of them, presenting scholarship in a way they can understand and appreciate.

Videos

Title	Run Time h:mm:ss
The Romance And Tragedy of Soviet Yiddish Culture - a five session class	4:21:17
Program in Jewish Studies at CU-Boulder	3:28
Art is My Weapon The Radical Musical Life of Lin Jaldati - With Jewlia Eisenberg	1:00:03
Art is my weapon, The Radical Musical Life of Lin Jaldati, with Jewlia Eisenberg	51:26
Contested Terrains - Cultural Diversity and the Politics of Representation in Museums and Cultural Centers	19:30
Program in Jewish Studies- University of Colorado-Pre-Talk for the Dybbuk Project	00:16
Rehearsing ''In Kamf'' - with Jewlia Eisenberg	00:32
Singing ''Khavele'' and ''Brothers'' at the grave of Dovid Edelstadt in Denver, with Jewlia Eisenberg	1:43
Singing "In Kamf" with Jewlia Eisenberg	1:01
Singing "The Miller's Tears, with Jewlia Eisenberg	2:24
About Jewish Studies at CU	1:55
David's interview for the Yiddish Book Center's oral history project. The next four videos are excerpted from this.	51:48
Queer Studies and Yiddish - In Conversation with Emma Morgenstern - at the Yiddish Book Center	2:40
Advice to Students of the Yiddish Book Center-s Steiner Summer Yiddish Program	2:47

Why Yiddish - In Conversation with Emma Morgenstern at the Yiddish Book Center	3:03
Early Steiner Internship Experiences - In Conversation with Emma Morgenstern - at the Yiddish Book Center	3:39
Interview at Millersville University	3:38
Storahtelling's Amichai Lau-Lavie TV Interview	6:56
Keynote address at the Babi Yar Memorial 9/22/2012	18:21
Address to a joint session of the Colorado legislature - Legislating 2nd Class Citizenship	22:53
Grief - The Biography of a Holocaust Photograph	58:57
Exploring Holocaust Photography with David Shneer - An Online Workshop	1:13:47
Memorial to the Nazi Persecution of Gay Men and Lesbians Who and What Are We Remembering	1:18:41
Remembering David Shneer - presented by Yiddishkayt	1:25:50
Remembering Reb Zalman, A Heart as Big as the World [David begins at 1:14:00]	1:26:54
Association for Jewish Studies 2020 Conference memorial session for David. This video may accessed by clicking here.	58:16
Center for Jewish History, Singing and Laughing Against Fascism [David and Jewlia begin at 45:34]	1:27:06
Embodied Judaism The Sound of Ecstasy , [David begins at 16:27]	1:46:30
Manievech 70th Anniversary memorial lecture (in Russian)	11:59
Cloudcroft Symposium 2012	23:53
Wither the Humanities and the Arts Forum, CU 2008	10:21

Journalism

WORLD WAR II

Why No One Believed a Shocking Soviet Discovery, Soviet Troops Confront Majdanek

Jewish Renaissance

When Moyshe Met Lenin

LA Review of Books' Marginalia

Singing Yiddish in Belarus

JEWISH QUARTERLY (LONDON)

Cry Freedom: Why Yiddish Became a Language of the Left
The End of Diaspora and the Rise of a Global Jewish Community

FORWARD

When Yiddish Came to North Korea
My Commitment Ceremony with Obama
Conservative Judaism at a Crossroads
Allies Who Come at a Cost (On Christian Zionism and American Jewry)
From Russia With Lessons in Transnational Jewish Identity-Building

HUFFINGTON POST

Why I'm Not Getting Married...Again
Surrealism as a Way of Life: Driving Route 443 Through the West Bank
Baby's First Holocaust Memorial
40 Years and Still Shrugging

JEWCY

Why Chabad Excels in Russia, And Why Reform Judaism Doesn't
Is Zionism Still Relevant to American Jewry?: An Online Debate
Letters to Ahmadinejad: Your Hate For Everything I Am

Adventures in Buenos Aires: In Search of Latin America's Jewish Underground, Five Part Travel Series: part 1, part 2, part 3-4, part 5

MY JEWISH LEARNING

Judaism After Communism
Leon Trotsky
Jewish Sweden
Queering the Bible in London
Little Moscow on the Bay

KVELLER: A JEWISH TWIST ON PARENTING

My Big Fat Queer Jewish Family
Adventures in Birthing Class

OTHER MEDIA OUTLETS

Two Jews, Two Maps in Search of Ghosts
Liberating Ourselves (Parashat Shelakh Lecha) - Keshet Online Resource
History, Memory and the Making of Community (Parashat Devarim) - Keshet Online Resource

Articles and Essays

"From Saving Soviet Jews to Being Saved by Them: The Future of the Global Jewish World," in Hasia Diner, ed., Jewish Diaspora (New York: Oxford University Press, forthcoming).

"Singing Between Two Worlds: Lin Jaldati and Yiddish Music in Cold War Europe and Divided Berlin, 1945-1953," in "Yiddish Culture after 1945," *Journal of Modern Jewish Studies*, 2021.

"Is It Still Funny?: Lin Jaldati and Yiddish Music Before, During, and After the Holocaust," in David Slucki, Gabriel Finder, and Avinoam Patt, eds., *Laughter After: Humor after the Holocaust* (Wayne State University Press, 2020).

"How Eastern European Jewish Immigrants, Modernist Yiddish Culture, and Anti-Fascist Politics Dragged the Netherlands into the 20th Century," *East European Jewish Affairs* 2016 (2): 139-159.

"Yiddish Music and East German Antifascism: Lin Jaldati, Postwar Jewish Culture, and the Cold War," *Leo Baeck Institute Year Book*, Summer 2015: 1-28.

"Is Seeing Believing?: Photographs, Eyewitness Testimony, and Evidence of the Holocaust," *East European Jewish Affairs*, vol. 45, no. 1, 2015: 65-78.

"Eastern European Jewish Music and Anti-Fascist Culture: Lin Jaldati, Eberhard Rebling, and Yiddish Music in East Germany, 1949–1962" in Lily Hirsch and Tina Fruehauf, eds., *Jewish Music in Germany after the Holocaust* (New York: Oxford University Press, 2014), 161-186. *inner*, 2015 Ruth A. Solie Award, Best Anthology, American Musicological Society

"From Photojournalist to Memory Maker: Evgenii Khaldei and Soviet Jewish Photographers" in Harriet Murav and Gennady Estraikh, eds.,*Soviet Jewish Soldiers, Jewish Resistance, and Jews in the USSR during World War II* (Brighton: Academic Studies Press, 2014), 187-207.

"The Challenge of Interdisciplinarity: A Conversation about Introductory Courses in Jewish Studies," with Lori Lefkovitz and Shelly Tenenbaum, in *Shofar,* vol. 32, no. 4, Summer 2014: 35-44.

"Soviet Holocaust Photography and Landscapes of Violence," Eugene Avrutin and Harriet Murav, eds., *Jews in the East European Borderlands: Essays in Honor of John D. Klier* (Brighton: Academic Studies Press, 2012).

"The Third Way: Russian Jews in the New Germany," *European Review of History*, Sander Gilman and Cathy Gelbin, eds. *Jews in the Age of Globalization* Spring 2011: 111-121. Reprinted in 2014.

"Soviet Jewishness and Cultural Studies," with Olga Gershenson, *Journal of Jewish Identities*, special edition on Russian Jewish identity, January 2011: 129-146.

"Picturing Grief: Where Does World War II End and the Holocaust Begin?" *American Historical Review*, February 2010: 28-52.

"Soviet Jewish Photographers Confront World War II and the Holocaust." in J. Neuberger & V. Kivelson. eds, *Picturing Russia: Explorations in Visual Culture* (New Haven: Yale University Press, 2008).

"A Study in Red: Jewish Scholarship in the 1920s Soviet Union," *Science in Context, special issue on Yiddish scholarship*, Spring 2007: 197-213.

"Who Owns the Means of Cultural Production: The Soviet Yiddish Publishing Industry in the 1920s," *Book History vol. 6, 2003:* 197-226.

"Zion Without Zionism: Birobidzhan and the Absence of a Birobidzhan Idea," *Jews in Eastern Europe*, Jerusalem, Winter 2002: 5-31.

"An Ambivalent Revolutionary: Izi Kharik's Image of the Shtetl," *East European Jewish Affairs*, Summer 2002: 99-119.

"Making Yiddish Modern: The Creation of a Yiddish Language Establishment in the Soviet Union," *East European Jewish Affairs*, no. 1, Fall 2000: 77-98.

"Introduction," Post Holocaust Cultures, a special edition of East European Jewish Affairs, 2018, no. 3. (published in 2019)

"Ihr Schrei wurde zum Schrei der Welt: Dmitrij Bal'termanc *Leid* und die Universalisierung des Holocaust durch ästhetische Mittel [Her Cry Became the World's Cry: Dmitrii Baltermants's *Grief* and the Universalization of the Holocaust by Aesthetic Means]," in Susi Frank, eds., *Bildformeln: Visuelle Erinerrungskulturen in Osteuropa* (Bielefeld: Transcript Verlag, 2018).

"The Elusive Search for Evidence: Evgenii Khaldei's Budapest Ghetto, Images of Rape, and Soviet Holocaust Photography," The Afterlives of Photographs, *Slavic Review*, Spring 2017.

"Documenting the Ambivalent Empire: Soviet Jewish Photographers, Birobidzhan, and the Far East," in Michael Brenner, Martin Schulze Wessel, and Franziska Davies, eds., *Jews and Muslims in the Tsarist Empire and the Soviet Union* (Munich: Vandenhoeck&Ruprecht, 2015), 141-164.

"Grief," in Jason Hill and Vanessa Schwartz, eds., *Getting the Picture: The History and Visual Culture of the News* (London: Bloomsburg, 2015).

"Ghostly Landscapes," *Humanity* Summer 2014: 5-20.

"Not Israel: The Jewish Autonomous Region of the Soviet Union and The Land Flowing With Milk and Honey," *AJS Perspectives*, Spring 2014.

"*My Name is Now:* Peretz Markish and the Literature of Revolution," introduction to Gennady Estraikh, Jordan Finkin, and David Shneer,,eds., *Captive of the Dawn: Peretz Markish's Life and Work* (Oxford: Legenda, 2011).

"Literalizing a Metaphor: The Poet Peretz Markish, The Spilling of Blood, and the Holocaust," in Gennady Estraikh, Jordan Finkin, and David Shneer,,eds., *Captive of the Dawn: Peretz Markish's Life and Work* (Legenda, 2011).

"Jews as Rooted Cosmopolitans," in Kim Knott and Sean McLoughlin, eds., Diasporas: Concepts, Identities, Intersections (London: Zed Press, 2010).

"Jewish Museums on the American Ethnic Museum Landscape," *AJS Perspectives*, Spring 2010.

"Introduction," Torah Queeries: Weekly Commentaries on the Hebrew Bible (NYU Press, 2009).

"From Whom Do We Learn History?: Parashat Devarim" in *Torah Queeries: Weekly Commentaries on the Hebrew Bible* (NYU Press, 2009).

"Neither Adding Nor Taking Away: Parashat Re'eh" with Gregg Drinkwater, in *Torah Queeries: Weekly Commentaries on the Hebrew Bible* (NYU Press, 2009).

"David Bergelson Writes the Shoah," in Joseph Sherman, ed., *David Bergelson: From Modernist to Socialist Realist* (Oxford: Legenda Press, 2008).

"Travelling Jews: Auschwitz, Israel, and Memory," with Caryn Aviv, in Diane Wolf and Judy Gerson, eds., *Sociology Confronts the Holocaust: Memories and Identities in Jewish Diasporas* (Duke University Press, 2007).

"Queer is the New Pink: How Queer Jews Moved to the Forefront of Jewish Culture," *Journal of Men, Masculinities, and Spirituality* vol. 1, no. 1 (January 2007): 55-64.

"Soviet Jewish War Photojournalists Confront the Holocaust," *U.S. Holocaust Memorial Museum Occasional Paper*, Fall 2005.

“Having It Both Ways: Jewish Nation Building and Jewish Assimilation in the Soviet Empire,” *Ab Imperio*, Fall 2003.

“Out In School: Queering Jewish Education,” in David Shneer and Caryn Aviv, eds., *Queer Jews* (New York, London: Routledge, 2002).

“The Life and Death of ‘The Truth’: Soviet Yiddish Newspapers and Der Emes,” Yiddish and the Left: Proceedings of the 3rd Annual Mendel Friedman Yiddish Studies Conference (Leganda Press, 2001).

“*Stanovlenie revoliutsionera: Izi Kharik, Sovetskaia evreiskaia poeizia i sozidatel'noe unichtozhenie*,” (Becoming a Revolutionary: Izi Kharik, Soviet Yiddish Poetry and Creative Destruction) included in Motya Chlenov, Katya Rempel, Yakov Lobkov, David Shneer, A. Vaisman et. al., eds., *Tirosh: Proceedings of the Fourth Annual Sefer Jewish Studies Conference* (Moscow: Sefer, 2000).

“When Soviet Jewish Photographers Confront the Very American Question of Identity,” *East European Jewish Affairs* 2016, 45 (3): 390-399.

“Russian Jewish Intellectual History and the Making of Secular Jewish Culture,” co-authored with student, Brandon Springer, *Modern Intellectual History*, 2012: 435-449.

“Probing the Limits of Documentation: Holocaust Studies in Russia,” *Kritika*, Spring 2009: 121-133.

“After the Iron Curtain Fell: Russian Jewish Studies Goes Global,” *Prooftexts*, Spring 2005.

“When Jewish Grandmothers Ruled the World: On Yuri Slezkine’s *Jewish Century*,” *Ab Imperio* Spring 2005.

Motya Chlenov, Katya Rempel, Yakov Lobkov, David Shneer, A. Vaisman et. al., eds., *Tirosh: Trudy po iudaike [Proceedings of the Fourth Annual Sefer Jewish Studies Conference* (Moscow: Sefer, 2000).

“Icon Makers of the Revolution [German],” *Jüdische Geschichte und Kultur*, magazine of the Simon Dubnow Institute, University of Leipzig, inaugural edition, Fall 2017.

"When Moyshe Met Lenin," *Jewish Renaissance*, Spring 2017.

"Dragging the Netherlands into a Global World: Yiddish Theatre and the Ansky Society," Digital Yiddish Theatre Project, November 2016, https://yiddishstage.org/dragging-the-netherlands-into-a-global-world-yiddish-theatre-and-the-ansky-society

"From German Jewry to Jews in Germany [German]," Ausgerechnet Deutschland! Jüdisch-russische Einwanderung in die Bundesrepublik, Juedisches Museum Frankfurt, March 2010.

"In Front of the Iron Curtain: Yiddish in East Germany," Pakntreger, Fall 2009

"Trotsky as 20th Century Jew," myjewishlearning.com, Sepember 2009

"Documenting the Ambivalent Empire," in On the Road: Photographing the Red Empire (Denver: Myhren Gallery, 2008).

"Jewgeni Chaldej und sowejetische juedische Fotografen," Der bedeutende Augenblick: Jewgeni Chaldej - Eine Retrospektive (Gebundene Ausgabe) (Neuer Europa Verlag, 2008)

"When Photography Was Jewish [Yiddish]," Forverts, November 2006. Translated by Mikhail Krutikov.

"Labor Pains: Semyon Fridlyand and the Photography of Birobidzhan," Nextbook Spring 2006.

"The End of the Jewish Diaspora," Contemplate, Fall 2006

"Temples of American Jewish Identity: Los Angeles and Its Jewish Museums," *American Jewish Icons: Key Texts in American History*, National Foundation for Jewish Culture, 2005.

"Queer Jews Remapping Jewish Geography," *Global Diasporas* CD-Rom working paper, Florida Atlantic University, January 2003.

"Queer Jews in America," *myjewishlearning.com*

"Jews in Russian Culture: A Question of Identity, Politics, and Aesthetics," essay in *Jewish Artists of the Soviet and Post-Soviet Avant Garde* (Denver: Mizel Cultural Center, 2002).

"The Only Gay Orthodox Minyan in the World" *Jewish Gaily Forward,* September 2000

"Making the Taiga Bloom: The Birobidzhan Idea," *Center for Slavic and Eastern European Studies Newsletter*, Summer 1996.

Book Reviews

Brian Horowitz, Vladimir Jabotinsky's Russian Years: 1900-1925, Russian Review, 2020.

Andrew Sloin, The Jewish Revolution in Belorussia, American Historical Review, 2020.

Elissa Bemporad, Legacy of Blood: Jews, Pogroms, and Ritual Murder in the Lands of the Soviets in AJS Review, 2020.

Debra Caplan, Yiddish Empire for Journal of Jewish Identities, 2020.

Arkady Zelster, Unwelcome Memory: Holocaust Monuments in the Soviet Union for *Slavic Review*, 2019.

Vasili Schedrin, Jewish Souls, Bureaucratic Minds: Jewish Bureaucracy and Policymaking in Late Imperial Russia, 1850-1917 for Slavic Review, 2017.

Sveta Roberman, Sweet Burdens: Welfare and Community Among Russian Jews in Germany for Russian Review, 2016.

Leonid Smilovitsky, Jewish Life in Belarus: The Final Decade of the Stalin Regime (1944-1953) for Slavic Review, 2016.

Joanna Michlic and John Paul Himka, Bringing the Dark Past to Light: The Reception of the Holocaust in Post Communist Europe in Slavic Review, 2014, no. 3

John Garrard and Carol Garrard, The Life and Work of Vasily Grossman, for Slavic Review, 2014.

Anne Wilkes Tucker, War/Photography, for College Art Association Review, 2013

Karel Berkhoff, Motherland in Danger: Soviet Propaganda During World War II for The Historian, 2012

Harriet Murav, Music from a Speeding Train: Jewish Literature in Post Revolution Russia for Soviet and Post-Soviet Review, 2012

Brian Horowitz, Empire Jews for H-Judaic

Noam Pianko, Zionism and the Roads Not Taken: Rawidowicz, Kaplan, Kohn for Shofar 2011

Eugene Avrutin, Jews and the Imperial State for Slavic Review, 2011.

Jonathan Webber, Rediscovering Traces of Memory: The Jewish Heritage of Polish Galicia, for East European Jewish Affairs, 2010.

Boris Ber Kotlerman, Land Flowing with Milk and Honey: Soviet Jewish Theater of Birobidzhan, for Russian Review, 2010.

David Caron, My Father and I. The Marais and the Queerness of Community for AJS Review, 2010.

Gennady Estraikh, Yiddish and the Cold War, for East European Jewish Affairs, 2010

Warren Hoffman, The Passing Game: Queering American Jewish Culture, for American Jewish History, 2009.

Elvira Groenzinger and Magdalena Ruta, eds., Under the Red Banner: Yiddish Culture in the Communist Countries in the Postwar Era, for Slavic Review, 2009.

Alvin Rosenfeld, The Writer Uprooted: Jewish Exile Writers, for East European Jewish Affairs, 2009.

Arkady Zelster, Evrei sovetskoi provintsii: Vitebsk i mestechki, 1917-1941, for Russian Review 2007.

Henry Feingold, Silent No More: Saving the Jews of Russia, The American Jewish Effort, 1967-1989, for Association for Jewish Studies Review, 2007.

Yuri Slezkine, The Jewish Century, Journal of Modern History, 2007.

Anna Shternshis, Soviet and Kosher: Jewish Popular Culture in the Soviet Union, Shofar, 2007.

Brett Kaplan, Unwanted Beauty: Aesthetic Representations of the Holocaust, Association for Jewish Studies Review, 2007

Oleg Budnitskii, Evrei mezhdu belymi i krasnymi, Russian Review, Fall 2006.

David Fishman, The Rise of Modern Yiddish Culture, Slavic Review, Fall 2006.

Harriet Murav, Identity Theft, Canadian American Slavic Studies Journal, 2005.

Gennady Estraikh, In Harness: Yiddish Writers' Romance with Communism, Association for Jewish Studies Review, 2005.

ChaeRan Y. Freeze, Jewish Marriage and Divorce in Imperial Russia, Shofar, 2003.

Stephen Ambrose, A Flawed Farewell, Rocky Mountain News, November 15, 2002

David Rockerfeller, Memoirs, Rocky Mountain News, October 24, 2002

Salman Rushie, Step Across the Line, Rocky Mountain News, September 20, 2002

Michael Oren, Six Days of War, Rocky Mountain News,June 2002

Richard Rhodes, Masters of Death: The SS-Einsatzgruppen and Invention of the Holocaust, Rocky Mountain News, May 2002

Maxim Shrayer, Russian Poet/Soviet Jew for H-Russia on-line publication, Fall 2001.

Henry Abramson, A Prayer for the Government for Russian History/Histoire Russe, Summer 1999.

Reprinted in East European Jewish Affairs, London, England (no. 1), Summer 2000.

Petrus Buwalda, They Did Not Dwell Alone, H-Russia on-line publication, August 1999.

Emanuel Goldsmith, Modern Yiddish Culture, H-Judaic on-line publication, November 1997.

Reprinted by Mendele: An On-Line Yiddish Information Network, Summer 1998.

Encyclopedia Entries

"Izi Kharik," Encyclopedia Judaica, new edition

"Peretz Markish," Encyclopedia Judaica, new edition.

"Izi Kharik," article for The YIVO Encyclopedia

"Jewish Photographers in Eastern Europe," article for The YIVO Encyclopedia

"Abram Bragin," article for The YIVO Encyclopedia

"Izi Kharik: Quintessential Soviet Yiddish Poet," in Joseph Sherman, ed., Encyclopedia of Yiddish Literature (2007)

"Peretz Markish," in Joseph Sherman, ed., Encyclopedia of Yiddish Literature (2007)

Peretz Markish," in Sorrel Kerbel, ed., Jewish Writers of the Twentieth Century (London, New York: Routledge, 2003)

"The Fall of Communism and Global Jewry," My Jewish Learning.Com

"Jews in Contemporary Russian Culture," Encyclopedia of Contemporary Russian Culture (Routledge, 2006)

"Ba'al Dimyen (pseud. for Nokhum Shtif)," article for Edward Lazzerini, et. al., eds., The Supplement to the Modern Encyclopedia of Russian, Soviet, and Eurasian History, vol. 3 (Gulf Breeze, Fla.: Academic International Press, 1999).

Talks and Interviews

Keynote Addresses/Endowed Lectures

"Grief: The Biography of a Holocaust Photograph," University of Colorado Peak-to-Peak Series, Boulder, CO, August 20, 2020

"Grief: The Biography of a Holocaust Photograph," 75th Anniversary of Victory in Europe Day, Illinois Holocaust Museum, Skokie, IL, May 2020

"Through Soviet Jewish Eyes: Photography, War, and the Holocaust," Annual International Holocaust Commemoration Day, Davidson College, Davidson, NC, February 2020

"Through Soviet Jewish Eyes: Photography, War, and the Holocaust, Annual International Holocaust Memorial Day Lecture, Midwest Center for Holocaust Education, KC, January 2020

"The Holocaust Through Soviet Eyes: The Tragic History of a Photograph," Keynote Lecture, CU Boulder, Holocaust Awareness Week, April 2019

"Nazi Persecution of LGBT People and Memorials to That Experience," AJS Distinguished Lecture, Western Washington University, February 2019

"Art is My Weapon: The Radical Musical Life of Lin Jaldati and What It Means for a Scholar and an Artist to Collaborate," Lilian Solotkin Lecture in Jewish Studies/Keynote Address for Graduate Studies Conference, "Jewish Storytelling," Indiana University, February 2018

"Post-Soviet Jewish Diaspora and the Future of Global Jewry," Keynote Address, European Day of Jewish Culture, Jewish Museum, Oslo, Norway, September 2017

"Art is My Weapon," DeRoy Scholar in Residence, Franklin and Marshall College, November 2016

"Grief: The History of the World's First Holocaust Liberation Photograph (significantly revised version of talk)," Jean and Harold Gossett Lectureship, University of Chicago, May 2016

"Grief: The History of the World's First Holocaust Liberation Photograph," Annual Yom Hashoah Lecture, University of Vermont, April 2015

"Through Soviet Jewish Eyes: Photography, War, and the Holocaust," Annual Holocaust Memorial Lecture, Assembly Series, Washington University, St. Louis, November 2014

"The Jewish Holocaust and Memorials to the Nazi Persecution of 'Homosexuals': Who and What Are We Remembering," Annual Holocaust Memorial Lecture, University of Wisconsin Madison, April 2014

"Her Cry Became the World's Cry: Dmitrii Baltermants, Photography, and the Universalization of the Holocaust by Aesthetic Means," keynote address, Jews and Modern Visual Culture, Manchester Metropolitan University, United Kingdom, September 2013

"Through Soviet Jewish Eyes: Photography, War, and the Holocaust," 7th Annual Rabbi Gedalyah Engel Lecture, Greater Lafayette Holocaust and Genocide Conference, Purdue University, April 2013

"Soviet Jewish Photographers Confront World War II and the Holocaust," Rose and Isaac Ebel Memorial Lecture, Princeton University, November 2012

"Eastern European Jewish Culture Between Fascism and Communism: Yiddish Music in East Germany," keynote address, Yiddish in 20th century Europe, Inaugural Conference of the Chair in Yiddish Studies at Lund University, Lund, Sweden, October 2012

"Is Seeing Believing?: Extermination Camps in the Soviet Imagination and the Tension between Sight and Science," keynote address, 32nd Annual Conference on Holocaust and Genocide, Millersville University, April 2012

"How Germany Was Saved by a Holocaust Survivor: Lin Jaldati, Yiddish Culture and the Making of Modern Germany," keynote address, University of California Berkeley German Studies Conference, March 2012

"The Future of Jewish Culture," keynote address, Australian Association for Jewish Studies Annual Meetings, Melbourne, Australia, February 2012

"Is Seeing Believing?: Extermination Camps in the Soviet Imagination and the Tension between Sight and Science," keynote address, Rocky Mountain Interdisciplinary History Conference, Boulder CO, September 2011

"Through Soviet Jewish Eyes," Annual Stern Lecture, South African Holocaust Foundation, Cape Town, South Africa, August 2010

"Evgenii Khaldei and the Life of Soviet Jewish Photographers," Annual Lautenberg Lecture, Colgate University, December 2009

<u>Invited Scholarly Talks/Presentations</u>

"Remembering the Jewish Holocaust and the Nazi Persecution of Gay Men and Lesbians," Wolf Holocaust and Humanity Center, Cincinnati, OH, July 2020.

"Laughter After: Humor and the Holocaust," roundtable discussion, Towson University, June 2020

"Holocaust Photography in Pedagogy," Wiener Library, London UK, May 2020

"Soviet Holocaust Photography on the 75th anniversary of VE Day," Illinois Holocaust Museum, Skokie Il, May 2020

"Laughter After: Humor and the Holocaust," roundtable discussion, Wayne State University Press, April 2020

"Grief: The Biography of a Holocaust Photograph," University of Kansas, January 2020

"Images of Grief," Holocaust Research Institute, University of London, Royal Holloway, March 2019.

"What Can Soviet Jewry Teach us About Western Civilization," The Rest Does the West symposium, Center for Western Civilization, CU Boulder, March 2019.

"Through Soviet Jewish Eyes," Wiener Library, London, June 2018.

"The Persistence of Satire: Lin Jaldati and Yiddish Song in the Netherlands and the GDR," Jewish Museum, London UK, June 2018.

"Closing Address, Laughing at Power, Fascism, and Authoritarianism," Center for Jewish History, New York City, April 2018.

"Making Grief," University of Otago, New Zealand, March 2018.

"Making Grief," Vanderbilt University, March 2018.

"From Saving Soviet Jews to Being Saved by Them," University of Kentucky, Lexington, KY, September 2017.

"Opening Address, Contemporary Russian Jewish American Culture," American Jewish Historical Society, New York, March 2017.

"Art is My Weapon: The Radical Musical Life of Lin Jaldati," Temple University, November 2016.

"Miming Her People: Lin Jaldati and Jewish Performance in the 1930s," University College London, August 2016.

"Soviet Jewish Photographers in the 1920s," Joods Historisch Museum, Amsterdam, Netherlands, August 2016.

"Valuing Grief," Center for Creative Photography, University of Arizona, June 2016.

“Opening Address, New Jewish Museums in Post-Communist Europe,” Center for Jewish History, New York, January 2016.

“Through Soviet Jewish Eyes,” Jewish Museum, New York City, January 2016.

“Trümmerfrau der Seele: Lin Jaldati,” Akademie der Künste, November 2016.

“Grief: The History of the World’s First Holocaust Liberation Photograph and the Man Who Made It,” USC Casden Institute-Visual Studies Research Institute Research Workshop, September 2015.

“Glazami evreiskhikh sovetskikh korrespondentov: predislovie na vystavku [Through Soviet Jewish Eyes: Introduction to the Exhibition],” Illinois Holocaust Museum and Education Center, February 2015.

“Through Soviet Jewish Eyes,” invited lecture, University of Nevada Reno, February 2014. Part of a weekend scholar-in-residence.

“The Making of Grief,” Photography and History Symposium, University of Colorado, Boulder, December 2013

“Through Soviet Jewish Eyes,” invited lecture, Program in Jewish Studies, University of Wisconsin Milwaukee, November 2013

“Memorials to Nazi Persecution of ‘Homosexuals’,” Department of History, Purdue University, April 2013

“The Haunting of American Jewry: How Jews and Nazis Built America’s Rocket Industry,” Letter from Cloudcroft conference, Cloudcroft, NM, November 2012

“Her Cry Became the World's Cry: The Universalization of the Holocaust through Photographs,” invited lecture, Images and History, Humboldt University, Berlin, May 2012

Tsien on Tsienizm [Zion Without Zionism], Medem Bibliotheque, Paris, France, May 2012

“Visions of Zion: Semyon Fridlyand Photographs Birobidzhan,” Medem Bibliotheque, Paris, May 2012

“Memorials to the Persecution of Gay Men and Lesbians by the Nazis: Whom are We Remembering and Why,” invited lecture, Department of History, University of North Carolina Wilmington, November 2011

“Through Soviet Jewish Eyes,” invited lecture, Department of History, University of North Carolina Wilmington, November 2011

“Felix Lembersky: A Soviet Jewish Artist,” Rubin-Frankel Gallery, Boston University

“Through Soviet Jewish Eyes,” invited lecture, Center for Jewish Studies, University of Toronto, September 2011

“Through Soviet Jewish Eyes,” invited presenter at ROMP festival, Reed College, February 2011

“Yiddish and the Jewish Underdog,” Princeton University, March 2010

“Through Soviet Jewish Eyes,” University College, London, March 2010

“Queer Theory and the Bible,” Cambridge University, Centre for Jewish-Christian-Muslim Relations, March 2010

“In Front of the Iron Curtain: Yiddish in East Germany,” University of Michigan, February 2010

“Through Soviet Jewish Eyes: Photography, War, and the Holocaust,” University of Amsterdam, The Netherlands, November 2009

“American Jewish Culture in the 21st Century,” Hendrix College, April 2009

“Sexuality and Judaism in Contemporary Performance,” Ohio University, February 2009.

“From Tolerance to Inclusion: Queer Jews and Jewish Community,” Georgetown University, February 2008

“Temples of American Identity: Jewish Museums in the World’s Newest Jewish City,” University of California, Los Angeles, February 2007.

"Bearing Witness on the Frontlines: Soviet Jewish Photographers Confront WWII and the Holocaust,” Franklin and Marshall College, PA, November 2006

"Is the Jewish Diaspora Over?" Temple University, Philadelphia PA, November 2006

“New Jews? How New Are They?” Dickinson College, November 2006.

"Scholarship in Red: Soviet Yiddish Studies after the Revolution," New York University, April 2005.

"The New Soviet Jewish Studies," Harvard University, March 2005

"The End of the Jewish Diaspora," Loose Threads: American Jews in the 21st Century, Florida International University, March 2005

"Images from the 'Other Side," Holocaust Photography in the Russian and Soviet Press," University of Colorado, Boulder, November 2004

"Bearing Witness: Soviet Jewish Photographers Confront World War II and the Holocaust," University of Illinois, November 2003 "

"Jewish Language Politics in the Soviet Union," Summer Lecture Series, University of Munich, Germany, June 2002

"A War of Words: How Yiddish Became the Official Language of Soviet Jewry," Summer Seminar Lectures in Soviet Studies, University of Tübingen, Germany, June 2002

Refereed Conference Papers/Presentations

"Seeing the Holocaust in Grief," Conference on Publicity of the Holocaust in the Soviet Union, Yad Vashem Research Institute, Jerusalem, December 2019.

"East Germany's Jews, Their Transnational Networks, and East German Anti-Fascism," New Approaches to Jews Under Communism, Institute of Contemporary History, Czech Academy of Sciences, Prague, May 2017.

"Valuing Grief," Revolutionary Lives, University of California, Irvine, Humanities Research Institute, April 2017.

"Exhibiting Grief: Soviet Holocaust Photography and the Cold War," New Directions in Russian Jewish Studies, Brandeis University, April 2016.

"How Fascism and Yiddish Culture Dragged Dutch Jewry Into the Modern World, 1935-1941," Global Yiddish Culture, 1938-1948, University of Toronto, April 2015

"The Performance of Holocaust Testimony: Past, Present, and Future," Memory, Media, and Technology, USC Shoah Foundation, November 2014

“Documenting the Ambivalent Empire: Soviet Jewish Photographers in the Soviet East and Birobidzhan,” Jews and Muslims in the Russian Empire and the Soviet Union, Ludwig-Maximilians-Universität Munich, Germany, June 2013

“The Future of Memory,” Shoah Visual History Archive, Univ. of Southern California, January 2012

“Soviet Holocaust Photography: The Emergence of a Genre,” John Klier Memorial Conference on Russian Jewish Studies, University of Illinois, April 2009

“Germany as a Future for European Jewish Identity,” part of the symposium, Ausgerechnet Deutschland/Germany of All Places: Russian Jewish Migration to Germany, Jüdisches Museum, Frankfurt, Germany, March 2009

“Eastern European Jewish Photographers Beyond Nostalgia: Putting Roman Vishniac in Conversation with Soviet Jewish Photojournalists,” New York University Seminar, Jews and Photography, April 2007

“When Photography Was Jewish,” Jews and Revolution, Stanford University, November 2005

“Queer is the New Pink: How Sexuality Became the Marker of Hipness in Jewish Culture,” Rejewvenation: The Future of Jewish Culture, University of Toronto, October 2005

“Can Images Cross Linguistic Boundaries?: Evgenii Khaldei’s Photographs of the Holocaust in the Soviet Russian and Yiddish Press,” Mapping Yiddishland, Second Annual Berkeley Yiddish Conference, University of California, May 2004

“Soviet Jewish Photojournalists Bear Witness to the Holocaust,” The Holocaust in the Soviet Union, U.S. Holocaust Memorial Museum, November 2003

“Bearing Witness: Soviet Jewish Photojournalists Confront World War II,” Soviet and Kosher, University of Toronto, October, 2003

“Literature and Place: Why We Have Trouble Conceiving of a Soviet Yiddish Literature,” First Annual Berkeley Yiddish Conference, University of California, Berkeley, May 2003

“Who Owns the Means of Cultural Production: The Soviet Yiddish Publishing Industry of the 1920s,” Beyond the Shtetl: Yiddish Culture in Twentieth-Century Eastern Europe, Indiana University, October 2001

“The Life and Death of ‘The Truth’: Der Emes and the Soviet Communist Party Yiddish Press,” 3rd Annual Mendel Freedman Yiddish Studies Conference, Oxford, England, July 2000

“On the Ashes of the Shtetl: The Creation of Soviet Yiddish Culture in the Soviet Union," Ashkenaz: Theory and Nation conference, Krakow, Poland, May 1998

Refereed Annual Meeting Papers/Presentations

“The Son of a Nazi Meets a Communist Cabaret Singer: Eberhard Rebling, Lin Jaldati, and Yiddish Performance in the 1930s Netherlands,” Performing Exile Seminar, German Studies Association Annual Conference, October 2020

“Reading the Holocaust into Grief,” Visual Landscapes, Seminar at the Association for Jewish Studies, San Diego, December 2019

“Making the Holocaust Human,” panel, Association for East European and Eurasian Studies, San Francisco, November 2019

“From Saving Soviet Jews to Soviet Jews Saving Global Jewry,” Seminar: Contemporary Russian Jewish Diaspora, Association for Jewish Studies, Boston, December 2018.

“Jewish Anti-Fascist Pilgrimage,” American Academy of Religion, Denver CO, November 2018.

“Making Grief,” Seminar: Jewishness in Soviet Contexts, Association for Jewish Studies, Washington, D.C., December 2017.

“Testimony for the Dead and the Living: Elie Wiesel, Lin Jaldati, and the Auschwitz Survivor’s Politics of Moral Leadership,” Seminar: Post Holocaust Cultures, Association for Jewish Studies, San Diego, CA, December 2016.

“Art is My Weapon,” multimedia presentation with Jewlia Eisenberg, Association for Jewish Studies, Boston, MA, December 2015

“East German Historiography,” refereed seminar, German Studies Association, Washington, D.C., October 2015

“Singing Between Two Worlds: Lin Jaldati and Yiddish Music in Cold War Europe and Divided Berlin, 1945-1953,” Association for Jewish Studies, Baltimore MD, December 2014

“Becoming Grief: The Biography of the First Holocaust Liberation Photograph, Association for Jewish Studies, Boston MA, December 2013

“Scripting a Traumatized Life: Lin Jaldati, Public Performance, and the Politics and Poetics of Holocaust Testimony in East Germany and Beyond,” German Studies Association, Denver CO, October 2013

“Mediation and the Archive: Discovering the Immediate Post-War Story of a Holocaust Survivor in Three Very Different Archives,” Association for Jewish Studies, Chicago IL, December 2012

“In Front of the Iron Curtain: Lin Jaldati between Holland and Germany,” multimedia installation/presentation, Association for Jewish Studies, Boston MA, December 2010

“When Genocide Becomes Imaginable: Soviet Photography of Concentration Camps,” Association for Slavic, East European, and Eurasian Studies, November 2010

“Semyon Fridlyand: An Online Archive of Russian Photography,” multimedia installation/presentation, Association for Jewish Studies, Los Angeles, CA, December 2009

“Ethics of Memory: Picturing Grief,” American Academy of Religion, Montreal, Canada, November 2009

“The New Russian Jewish Studies,” World Congress of Jewish Studies, Jerusalem, Israel, August 2009

“Picturing Grief, Documenting Crimes,” Western Jewish Studies Association, Denver, CO, April 2009.

“The New Russian Jewish Studies,” Association for Jewish Studies, Washington, DC, Dec. 2008

“Forensic Photographs: Soviet Holocaust Liberation Photography,” Association for the Advancement of Slavic Studies, Philadelphia, PA November 2008

“Ethnic Museums-Cultural Geographies: The Case of the Jewish Museum,” American Association of Museums, Denver CO April 2008.

“Photography of the Soviet Empire,” Association for Jewish Studies Annual Meeting, Toronto, Canada, December 2007.

“Visions of Zion: Georgy Zelma and Semyon Fridlyand’s Photography of Birobidzhan, Association for Jewish Studies Annual Conference, San Diego, December 2006.

“The Jewish Origins of Soviet Photojournalism,” Association for Jewish Studies Annual Conference, Washington, D.C., December 2005.

“When Did Genocide Become the Holocaust: WWII Photography in the Post-War Soviet Russian and Yiddish Press,” Association for the Advancement of Slavic Studies Conference, Salt Lake City, 2005

“New Approaches to Soviet Jewish History,” Association for Jewish Studies Annual Conference, Boston, Association for Jewish Studies Annual Conference, Boston, December 2003

“Soviet Jewish Photojournalists Bear Witness to the Holocaust,” Association for the Advancement of Slavic Studies, Toronto, November 2003

“Soviet Jewish Photojournalists Bear Witness to the Holocaust,” American Association for the Advancement of Slavic Studies Annual Conference, Toronto, November 2003

“Queer Jewish Studies Today,” panel organizer and presenter, Association for Jewish Studies Annual Conference, Los Angeles, December 2002

“Queer Jews Rethinking Diaspora,” presentation at Global Diasporas and the United States, conference sponsored by Florida Atlantic University, November 2002

“Transformation, Adaptation, and Resistance: Queer Jewish Politics,” Pacific Sociological Association Annual Conference, Vancouver, Canada, April 2002

“Print Culture’s Role in Marking and Erasing Ethnic Difference,” American Historical Association Annual Conference, January 2002

Tirosh: Trudy po iudaike [Proceedings of the Fourth Annual Sefer Jewish Studies Conference (Moscow: Sefer, 2000). Motya Chlenov, Katya Rempel, Yakov Lobkov, David Shneer, A. Vaisman et. al., eds.,

"Jewish Language Politics in the Soviet Union," Association for Jewish Studies Annual Conference, Boston, MA, December 2000

"Stanovlenie revoliutsionera: Izi Kharik, Sovetskaia evreiskaia poezia i sozidatel'noe unichtozhenie," (see above) Fourth Annual Sefer Jewish Studies Conference, Moscow, Russia, June 1999

"A Yiddish Poet's Reflections on the Shtetl: Izi Kharik and the Yiddish Communist Project," Western Jewish Studies Association Annual Conference, Seattle, Washington, March 1999

"Socialist in Form, Jewish in Content?: Seekers of Happiness and the Filming of Birobidzhan," Birobidzhan and the Making of a Soviet Jewish Homeland, Symposium, Berkeley, California, May 1998

"Ritual Violence: A Reinterpretation of Anti-Jewish Violence in Russia," American Association for the Advancement of Slavic Studies, Seattle, Washington, November 1997

"A Solution in the Land: Jewish Agricultural Colonies in the Soviet Union," U.C. Berkeley Undergraduate History Conference, Berkeley, California, May 1994

Invited Lectures/Interviews/Public Conversations

"Indecent talk back with cast," Denver Center for the Performing Arts Theater Company, September and October 2019

"Armenian Genocide conversation," September 2019

"Antisemitism Today," panel presentation, Holocaust Remembrance Week, April 2019

"Talk back for Sobibor," Denver Jewish Film Festival, February 2019.

"Hebrew Translation in Context: A Conversation with Jessica Cohen," JAAMM Fest, October 2018

"Antisemitism in the Age of Trump," panel presentation, JAAMM Fest, October 2018

"Holocaust Obfuscation in Post-Communist Europe," Babi Yar Memorial, September 2018

“Jerusalem Light Rail: Testing the Limits of the Two State Solution,” J Street, April 2018

“Holocaust Memory After Charlottesville,” University of Colorado Boulder, April 2018

“Dead Sea Scrolls,” Denver Museum of Nature and Science, April 2018

“Defending Democracy,” Littleton Democrats, February 2018

“Literature without Borders: The Art of Translation,” with Jessica Cohen, Tattered Cover, January 2018

“Ot Azoi: Yiddish Song and Anti-Fascism,” Warm Cookies of the Revolution, McNicholls Building, September 2017.

“The Russian Revolution, 100 Years Later,” Jaiphur Literary Festival, September 2017.

“The Yellow Ticket, talk back,” CU at The Dariy Center, Septemer 2017.

“Testament of Mary, talk back,” The Dairy Center, April 2017.

“Legislating Second Class Citizenship: Nazi Law, the Holocaust, and the American Example,” Address to the Joint Houses of the Colorado Legislature, April 2017.

“Engaged Citizenship, Panel on Defending Democracy in the Age of Trump,” February 2017.

“Interview with Father Patrick Desbois, founder of YAHAD in Unum, Paris” History Colorado, April 2016.

“Oriented, film introduction and talk back,” MIT Women and Gender Studies and Global Studies film series, “Women Take the Reel,” April 2016.

“Modern Jewish Migrations,” Jewish Genealogical Society of Colorado, April 2015

“The Roots of Genocide,” Colorado Coalition for Genocide Prevention Annual Student Conference, University of Denver, February 2015

“Yiddish Music, the Cold War, and the Politics of Jewish Performance,” Guest Lecture for Introduction to Jewish Culture, February 2015

“Why LGBT Oral History Matters,” CU LGBT Alumni Day, Boulder, CO, October 2014

“Ukraine Without Jews,” Babi Yar Memorial, Denver, CO, September 2014

“Christopher Street Day and Its German Origins,” Oranienburger Strasse Synagogue, Berlin, Germany, June 2014

“Jews and Home,” Friday Evening Workshop, Temple Sinai, Reno, NV, February 2014

“Radical Jewish Culture and Yiddish Film and Theater,” University of Wisconsin Milwaukee, Nov. 2013

“When the Closet Opened: How LGBT Jews from Allen Ginsberg to Leslie Feinberg Transformed Culture for Everyone…Including Me,” University of Wisconsin Milwaukee Hillel and LGBTI Students, November 2013

Introduction and Talk Back, “Value of Names,” about HUAC and Cold War America, Mizel Arts Center, October 2013

“What Does Genocide Mean in Contemporary Ukraine,” Babi Yar Memorial, Denver, CO, September 2012

“Memorials to the Persecution of Gay Men and Lesbians by the Nazis: Whom are We Remembering and Why,” invited lecture, Department of History, Colorado State University, March 2012

“Holocaust by Bullets,” Babi Yar Commemoration, Denver CO, September 2011

“In Front of the Iron Curtain: Lin Jaldati and Yiddish in Post-War Europe,“ Yiddish Book Center, July 2011

Through Soviet Jewish Eyes,” book-related speaking engagements at: CU Art Museum, March 2011

Yiddish Book Center, July 2011

Colorado Photographic Arts Center, September 2011

“Using Holocaust Photography in the Classroom,” U.S. Holocaust Memorial Museum teacher training workshop, Denver CO, February 2010

“Chabad in Europe,” Limmud Sweden, Stockholm Sweden, November 2009

"Jews in American Music," Colorado Music Festival, July 2009

"Soviet Jewish Photographers Confront World War II and the Holocaust," keynote address, U.S. Holocaust Memorial Museum, regional educators conference, Denver, June 2009.

"Past, Present, Future of Jewish Identity," Russian Shabbaton, Chicago IL, February 2009.

"Reading the Bible Through a Bent Lens," Aish Kodesh/Har Hashem, Boulder CO November 2008

"A History of Queer Jews," Humboldt University, Berlin, Germany, May 2008

"Ghetto Encounters: Photography of the Life and Death of Jews in the Holocaust," Mizel Arts and Culture Center, Denver, CO, April 2008

"Israel-Diaspora Relations and What This Means for Foundations," Plenary Address, Jewish Funders Network, Jerusalem, Israel, April 2008

"On Jewish Humor and Playwright Dan Fishback," Center for Jewish History, New York, March 2008

"Creating Inclusive Jewish Communities," Jewish Theological Seminary, New York, March 2008

"Israel in American Jewish Museums," Council of American Jewish Museums, Chicago, January 2008

"Israel, Jews, and Diaspora," Heinrich Böll Foundation Seminar on Jewish Identity in a Global World, Berlin, Germany, September 2007

"Abraham Joshua Heschel, Time, and the Controversy Over Jerusalem Gay Pride," Oranienburger Strasse Synagogue, Berlin Germany, June 2007

Keynote Address, "From Holocaust Memory to Social Action," 25th Annual Babi Yar Memorial Event, City of Denver and Mizel Museum, September, 2006

"After the Exodus: Moscow Jewish Culture in a post-Soviet Context," Temple Sinai, April 2006

"Going Global: Jews at the End of Diaspora," Keynote Lecture, Temple Beth El, Poughkeepsie, NY, July 2005

“Yiddish and the Creation of Soviet Jewish Culture,” Skirball Cultural Center, December 2004

“Photography and Family History,” Colorado Jewish Genealogical Society, October 2004

“Celebrating Diverse Families and Overcoming Parental Resistance,” Yom Keshet, San Francisco Jewish High School, pedagogy training, October 2004

“When a Picture is Worth More Than a Thousand Words,” U.S. Holocaust Memorial Museum, July 2004, Skirball Museum, December 2004

“Why We Shouldn’t Compare the Nazi Persecution of Jews and Gays and Lesbians,” University of Colorado, Boulder, April 2004

“A Hidden Holocaust?: The Nazi Persecution of Gays and Lesbians,” Tucson Public Library, March 2004

“Going Global: Post-Soviet Moscow Jews’ Searching for Home,” University of Illinois, Champaign-Urbana, April 2003

“From Feminism to Gay Rights: A History of Social Change in the Jewish World,” University of Judaism, Los Angeles, April 2003

"The Idea of Safe Space for Queers and Jews," Hebrew Union College, Los Angeles, Scholar-in-Residence Lecture, April 2003

“Can Israel Be Both Jewish and Democratic: How the Jewish State Manages Its Diversity?” B’nai Brith Keynote Lecture, December 2002

“What’s in a Name?: From Women’s Studies to Gender Studies,” Fall Seminar, Women’s Studies Program, University of Denver, October 2002

“A Soviet Jewish Avant-Garde?” presentation at the symposium Jewish Artists of the Soviet and Post Soviet Avant-Garde, Mizel Cultural Center, Denver, Colorado, January 2002.

“Yiddish Culture and the Jewish Underdog,” The Denver Institute for Jewish Studies Annual Convocation Lecture, Denver, Colorado, October 2001

“Jews and the New Russia,” Temple Beth Torah Lecture Series, Fremont, CA, April 2000

"Persecution of Gays and Lesbians in Nazi Germany," Symposium, San Francisco Public Library, San Francisco, CA, March 2000

Speaking Venues

The United States:

Boston University
Brandeis University
Colorado State University
College of Charleston
Dickinson College, Pennsylvania
Florida International University
Franklin and Marshall College, Lancaster, PA
Georgetown University
Harvard University
Hebrew Union College, Los Angeles
Hendrix College, Arkansas
Jewish Theological Seminary, New York
Limmud New York
New York University
Ohio University
Purdue University
Reed College
Spertus Museum, Chicago
Stanford University
Temple University, Pennsylvania
University of California, Berkeley
University of California, Davis
University of California, Los Angeles
University of California, Riverside
University of California, Santa Barbara
University of Colorado, Boulder
University of Denver

University of Illinois
University of Judaism (American Jewish University), Los Angeles
University of Kentucky
University of Maryland
University of Massachusetts, Amherst
University of Miami
University of North Carolina, Wilmington
University of Northern Colorado
University of Southern California
University of Wisconsin
University of Texas
U.S. Holocaust Memorial Museum
Yiddish Book Center

Australia:
Aleph College, University of New South Wales, Sydney
Sydney Jewish Museum
Monash University, Melbourne
Shira Hadasha, Melbourne

Canada:
Toronto Jewish Community Centre
University of Toronto

France:
School for Advanced Studies in the Social Sciences, Paris
Medem Bibliotheque, Paris

Germany:
Akademie der Künste, Berlin
Humboldt University, Berlin
Goethe University, Frankfurt
University of Tuebingen
University of Munich
Oranienburgerstrasse Synagogue, Berlin

Israel:
Hebrew University, Jerusalem

Italy:
NYU Florence Institute

The Netherlands:
Jewish Historical Museum
University of Amsterdam

Russia:
Academy of Sciences/Moscow State University, Moscow

South Africa:
Limmud South Africa
South African Holocaust Foundation

Sweden:
Lund University
Limmud Sweden, Stockholm

United Kingdom:
Cambridge University
Manchester Metropolitan University
Oxford University
University College London
Wiener Library, London
Limmud U.K.
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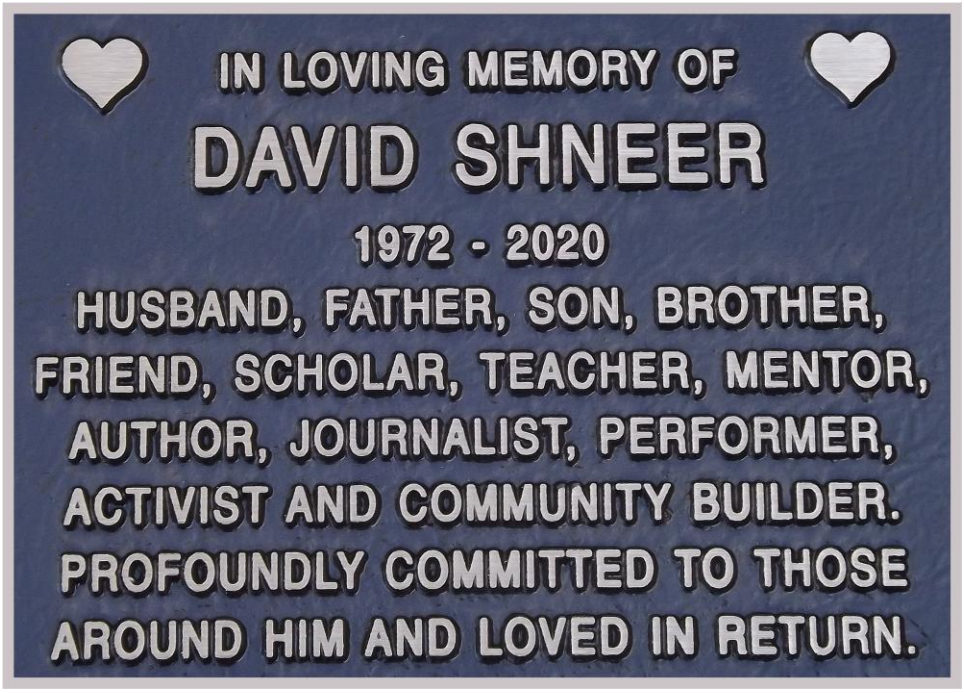
Memorial Plaques



This plaque, installed in the amphitheater, was donated to the Point Vicente Interpretive Center in Rancho Palos Verdes, California by Rob and Lani Shneer and Jamie Yang.

Мы любим тебя отсюда
до луны и обратно.
Памяти Давида Шнеера
We love you from here
to the moon and back.
In memory of David Shneer

Plaques installed in the Japanese Guest House in the Denver Botanical Gardens